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James Francis Cooke

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THE ETUDE

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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

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"THE ETUDE" - July, 1908

TO OUR READERS
SUMMER SUBSCRIPTION OFFER.

In order that everyone interested in music may become acquainted with THE ETUDE we will send any three of the summer issues, from June to September, inclusive, for only 25 cents. This price enables anyone to make a fair trial of our JOURNAL for a nominal price. It is an excellent opportunity for teachers to get their pupils interested in a magazine that furnishes much valuable information and inspiration, to say nothing of the forty or more pieces of music. Urge your pupils and musical acquaintances to take advantage of this offer. We are making these summer issues the best of the year. Pupils reading THE ETUDE during the vacation season retain their interest and come back more enthusiastic for their fall studies.

SOME CHOICE PREMIUMS.

We make special mention of several articles covering almost any number of subscriptions, which would be particularly valuable and attractive at this season of the year. Subscriptions to THE ETUDE are easily obtained; sample copies are free, and a sample copy left is almost always a subscription if the person is at all interested in music. Even on premiums taking a large number of subscriptions there are many of our premium workers who have a running account, and have already subscriptions to their credit so that it means in that case only an additional few. If interested further get our full premium list.

For one subscription see special note on postcards.

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For three subscriptions a fountain pen, gold point.

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Historical Post Cards.

Beethoven, 12 pictures; Liszt, 6 pictures; Wagner, 12 pictures; Great Composers, 14 cards in nine colors.

THE EDITOR'S COLUMN
SUMMER ISSUES WORTH WHILE.

The contents of the July and August issues of THE ETUDE intimate in some slight degree the strength of future issues. Judge for yourself of the practical value, human interest, educational importance and timeliness of these few leading features prepared for our Summer issues:

"Lessons with Kullak," by William H. Sherwood.

The most noted of American virtuosi contributes an article upon the great German musical director, which is the next best thing to a lesson with Kullak. Mr. Sherwood also gives valuable information relating to Liszt, Deppe and Moszkowski.

Lessons on "Etude" Music.

Hereafter every piece inserted in THE ETUDE will be thoroughly and adequately explained by well-known writers and teachers. Although this does not pretend to approach the value of the services of a teacher "in the flesh," our readers will find these notes of greatest importance in teaching THE ETUDE music, and we are sure that they will prove a veritable boon to many.

"From Beethoven to Liszt," by Amy Fay.

Miss Fay is the author of "Music Study in Germany," which has been published in four countries and is one of the most successful books ever issued upon a musical subject. She studied with Liszt, Kullak, Tausig and Deppe. Her article is very interesting.

"Turning Points in the Careers of Great Musicians," by H. T. Finck.

The noted critic describes the important events in the lives of great masters which have sent them upward and onward in the art work.

"How to Play Chopin," by Vladimar De Pachmann.

An article new to ETUDE readers, but full of interest and useful suggestions.

"False Stories in Musical History," by Louis C. Elson.

The well-known Boston writer and teacher gives many instances of exploded musical tales and traditions. This article is valuable in assisting teachers in correcting erroneous impressions.

A New Series of Theoretical Articles, by Thomas Tapper.

Mr. Tapper, one of the best-known of American musical educators, will commence a new series of theoretical articles. They are being prepared in such a manner that our readers will find them immediately useful and comprehensible.

"Influence of Music in the Home Life," by E. R. Kroeger.

The well-known St. Louis pianist, composer and teacher contributes an article upon this vital subject which every parent and music lover should read.

"The Acquisition of a Loose Wrist," by Perlee V. Jervis.

An extremely valuable technical article by a practical teacher and lucid writer.

"Conflicting Rhythms," by F. S. Law.

How to play three notes against two and vice versa, with some very ingenious exercises all teachers should learn and employ.

"Piano Lessons by Great Masters," by E. B. Hill.

The last of Mr. Hill's valuable series, in which the pedagogical ideas of Beethoven, Bach, Couperin, Haydn, Chopin, and others have been indicated. This article is devoted exclusively to Liszt.

"How the Masters Waited and Worked for Success," by Carl G. Schmidt.

A very inspiring article for young musicians.

"The Uses of the Phonograph in Voice Teaching."

A symposium in which many of the best-known writers upon voice will participate. Both sides of the question will be ably presented.

In addition to these valuable features there will be numerous articles by well-known writers and practical teachers bearing directly upon the teacher's work, many with especial reference to the Summer season. Among these writers are E. von Musselmann, Charles E. Watt, I. V. Flagler, Arthur Elson, W. Francis Gates, A. H. Hausrath, Edith Lynnwood Wynn, Calvin B. Cady and many others.

Every effort has been made to make these Summer issues indispensable.

THE ETUDE

VOL. XXVI. PHILADELPHIA, PA., JULY, 1908. No. 7.

EDITORIAL

"He who combines the useful with the agreeable, carries off the prize"—Horatious.

HAVE you thought about your business for next year? Are you planning a campaign to secure pupils now? Or are you waiting to take the flotsam and jetsam, when the Autumn months come?

The Summer is the time to solicit patronage for the Fall. If you send out one little circular and fail to secure pupils in the Fall don't proclaim that "advertising" is worthless. You should keep your patrons continually informed of your activities and preparations for the next year. This may be done in several ways.

A printed circular and other announcements are desirable but not sufficient. By means of letters, personal calls and picture postal cards you should show your pupils that you have not forgotten them and that your interest is continuous.

If you do not keep your old pupils you will have difficulty in building up a successful business. Securing new pupils is another matter. If the new pupils you desire are not familiar with your work in the past you should make them familiar by means of a modest but effective circular describing your work. Be direct and engaging without exaggeration or bombast.

Every teacher should have a list of names of prospective pupils. The best way to secure such a list is through continual advertisement in first-class daily papers and musical magazines. Preserve the list of names of those who reply to your advertisement very carefully. The response indicates that the writer is intcrested in you. Business houses value such names very highly. The applicant should receive frequent circulars from you.

Don't be discouraged if you send circulars to such prospective pupils and fail to receive an immediate reply. Sometimes a pupil who has received circulars for five years or more finally resolves to patronize the progressive and persistent teacher. These methods should be supplemented with discriminate personal letters and, in the case of friends, personal calls.

THE radical difference in the modern style of composition from the old should be recognized by all progressive teachers and students. It is obviously necessary to devise new methods of study, new means of technical development, new appreciations of the necessity for careful phrasing and the proper mental conception of the beautifully intertwined melodies which compose our modern tonal fabrics.

In many ways Strauss, Debussy and Reger are nearer to Bach and Palestrina than they are to the more recent composers, Mozart, Mendelssohn, Beethoven or Schubert. The polyphonic character of Bach's music makes it the best possible preparatory course leading to a comprehension of our modern masters. Clementi, Cramer and Czerny might have sufficed for students who would play Mozart, Haydn or Beethoven, but for the composers of the present day we need Bach, Bach, Bach. Chopin saw this necessity very clearly and practiced Bach before concerts at which he played his own (Chopin's) compositions exclusively.

An understanding of Bach will help the student of any composer of any age, but the radical tendency of present day writers towards free polyphony makes the study of Bach imperative. M. V. White, in his recently published "Harmony and Ear Training," aptly describes the difference in style thus:

"The trend of modern music makes the harmonization of melodies an ungrateful subject, for it seems that the 'Melodization of Harmony' is a spontaneous growth of modern composition. A melody by Mozart, Haydn or Beethoven may be harmonized by a student with a harmonic result closely akin to that attained by the composer; but the harmonization of a melody by Wagner, Strauss, Grieg, Franck, MacDowell or other composers would have little if any appreciable relation to the harmonization as seen in these composers' works."

NO one needs optimism more than the musician. Samuel Johnson, the somewhat sour and sordid English author, wrote: "The habit of looking upon the bright side of things is worth far more than a thousand pounds a year." No man is ever a success in life if he is not an optimist, for what matters money, fame and adulation if you have not real happiness?

Can you imagine a more dismal figure than Carlyle with his vast literary accomplishments and dissatrously bitter and pessimistic disposition? We musicians can all be optimists if we will. If you have tried and failed you do not live in the land of fresh air, plentiful rest, wholesome food and health-giving exercise. The composer Wolf, who recently died, was extremely pessimistic, as have been many musicians. Had they been optimistic their musical productivity would no doubt have been greatly increased.

Optimism does not mean an idiotic trust in ventures which are at best dreams of impossible prosperity. It means the ability to meet difficulties and calm disaster with a stout heart and the smile that wins. If your teaching season is bad, don't despair—look on the bright side of your many evident advantages and work for more business. Think of the successful men you know. Are they not mostly always optimists?

WHEN chairs with back-rests were first introduced in Ancient Rome they were used exclusively by the women. It was thought effeminate for a man to sit in a chair with a back. The Roman man was supposed to have back muscles so strong that a back to a chair would seem absurd.

The backless chair of modern times is the piano stool. Unfortunately our systems of physical education are not employed extensively enough to give our children backs that do not require a support. To oblige a child to sit upon a backless piano stool, as hard as a miser's conscience, and practice for two hours, or even one hour, continuously, is little less than a form of torture worthy of a Torquemada. You, who have never undergone this punishment, have only to think of your experiences on a circus bench to realize what the child undergoes. No wonder the little ones long for freedom from the practice hour.

Let us have shorter practice periods and more of them. Until our children have Roman backs let us have chairs with comfortable back-rests and not the uncomfortable piano stool.

THE art of expressing ideas in correct, forceful, comprehensible and attractive language is one which every musician should acquire. Have you ever tried to write your opinions? If not, you may not realize the extent to which you have cultivated this art.

There are thousands of fine musicians who have not been successful solely because they have never classified their fund of musical knowledge so that it becomes available at any moment. No one can do this for you. You must do it yourself.

You may not be aware of the disjunct, muddled and indefinite condition of your musical acquisitions. The method of putting one's ideas upon paper reveals your weaknesses in a glance. It is not a difficult process to acquire, but it requires constant practice. It is said that if Victor Hugo stopped writing for any considerable time, he was able to resume only with great difficulty. The musician who will read works like Arlo Bates' "Talks on Writing English," Barrett Wendall's "English Composition," and Johnson's "Alphabet of Rhetoric," and then get off by himself and do some concentrated, original thinking, will soon find that the power of expression will develop in a most gratifying manner.

It not infrequently happens that these articles are salable. Musical papers are always very glad to get really fine material. Thousands of pages of manuscript are investigated to get one good thought expressed, and suitable to the requirements of musical magazines. There are musicians innumerable who devise new and original plans of study that are of value to the world.

When a physician discovers a new method of treating a disease humanity prompts him to publish it to the world. The reputation he acquires through publication becomes part of his professional acquisitions. It makes him more valuable to the world and his fee for services almost invariably rises accordingly. Even if you do not find a market for articles you have at least had the advantage of expressing your ideas and appraising your ability in this direction.

Don't be discouraged if your first article is returned to you. The writer studied, wrote and contributed regularly to musical magazines for many years before one article was accepted.

"THAT is best which liest nearest. Shape from that thy work of Art," sings Longfellow. Have you availed yourself of every present opportunity or are you looking into the dim future for illusory success? Right in your music cabinet, right in this very copy of THE ETUDE there may be the materials for your development. Materials far more valuable than those beyond your reach at present.

The Editor recently spent an afternoon in a village near the Hudson River and heard a lady exclaim: "Some day I am going over to see the Palisades. I have lived here five years and in the meantime I have been to Europe and to Yellowstone Park, but I have never seen the tops of the Palisades." This wonderful natural beauty was only three miles distant—three glorious miles through magnificent woods and fields. The speaker had been all over the world, but had never seen the beauty at her own doors.

Sit down now and make a list of the pieces you have. Read THE ETUDE thoughtfully every month and secure books upon interpretation, execution and musical history. It makes no difference whether you are in a city mansion or a backwoods log cabin, if you determine to get ahead and have the requisite "gifts," you can begin at once upon "that which liest nearest."

Don't worry about the possibility of not having "gifts." If you had not the "gifts" you would very probably not have the strong inclination. "Gifts" are very often nothing but the fruit of work and intense desire.

"AN ounce of prevention is better than a pound of cure." This truth is easy to realize but difficult to observe.

Many European teachers have told us that in America there is not enough preventative method. They say that we permit our pupils to make mistakes and then set out to correct them. Their theory is that the causes which led to the mistake should never have been permitted to exist. "If there is a troublesome passage in a piece, we should so explain it to our pupils," maintain our European critics, "that the possibility of mistakes in the future is forever removed." European laws and civic ordinances are upon the same basis.

In some parts of Germany you will find an ordinance which will warrant your arrest if you place a flower pot upon the sill of one of the upper windows of a house in such a manner that there is no means of preventing the flower pot from falling or being blown to the street to crown some unfortunate pedestrian. In America we let the flower pot fall, if Fate so ordains, and then we stand the possibility of having a distressing lawsuit. Perhaps we do not have enough preventative method. Perhaps we do leave too much for our pupils to find out for themselves.

Whatever may be the faults of our method, it has some cardinal virtues. Most of the very great masters and virtuosos have been men and women who have learned the trick of finding out things for themselves.

The pupil who depends everlastingly upon the teacher for his advancement is almost invariably the pupil who is miles behind in the race.

"A PIANO player, with highly developed technic, but without feeling and without taste, seems to me a Harlequin. One is astonished at the incredible and difficult dislocation of his joints; perhaps one is amused thereby, but real æsthetic enjoyment one does not have nor cannot have."—*Jedlicska.*

THE MID-SUMMER PRACTICE HOUR.

BY ERNST VON MUSSELMAN.

By this time many of the conservatories and music schools will have begun to pour forth their annual out-rush of freed students on vacation bent, and many, very many, from that vast army of private teachers will have arranged for the dispersement of their classes, content to drop the curtain upon their past winter's labors with the kindly admonishment to "not forget the practice." It is not without a trace of sadness that one feels in this parting from classes, even though the separation be but a temporary one. However, despite the pangs at heart, to the pupil from a distance does this finale come in a manner that serves to dilate his nostrils with the scent of home and all the excitement attending a home-coming. But there comes a day when all the excitement has passed, leaving in its wake the customary reaction that causes us to remember our winter's labors and to wonder vaguely, "How can I practice?"

Dexterity of the fingers is acquired only by the development and strengthening of the many muscles of hands and fingers, not greatly unlike the training that a superb athlete has undergone. To overtrain one's self and insist upon excessive overwork despite the protesting outcry of Nature mark the approach of dull, listless mental action, and one's movements degenerate into the lifeless mechanics of an automaton. Therefore, the student who has labored strenuously for his art will find it much to his advantage to forget his duties for a few weeks when, fortified by a little rest and much outdoor life, he may return to his work with a clear brain and added zeal.

Hand Culture and Vacation.

Many ambitious pupils would like to indulge in more out-of-door exercise were it not that they fear a stiffening of the hands. With the assurance that rest away from one's duties is a relief to tensioned brains, nerves and muscles, the only precaution necessary is the avoidance of any pleasure that would tend to bruise the muscles. Following such exercise, it will be found most refreshing to the hands to dip them into alternate baths of warm and cool water in which has been placed some salt, after which a thorough massage from the base of the hand to the very finger-tips will cause them to fairly tingle with a new life.

The Hours of Work.

There is no consistent reason why one should not be able to do just as good work in the summer season as in the winter. Proof in this assertion rests in the fact that many teachers follow their vocation almost the year through. Naturally one does not feel that crisp energy that is his during the cold season, and the calls of the pure air and shady forests vie with the keyboard for favoritism, but a lessening of one's hours is the only needful remedy. In complete accordance to the season it is obviously one's desire to turn from the heavier to the brighter and happier side of his repertoire, and here the sparkling etudes of Chopin and like compositions are dear to us if for no other reason than their vivid portrayal of the flowers and birds and beautiful landscapes.

"Maximum benefit from minimum time" should be the rule of the summer worker. He should not have a gigantic array of heavy work to go over each day, but divide it as much as possible over several days. For one's study periods it is well to appoint the early and late hours of the day, noting well that all windows are thrown wide to the breezes. For the sake of convenience, we will designate these periods as First and Second.

During the summer we assume that the pupil is desirous of learning new numbers to add to his repertoire. It is a good idea to take such works at the First Period, extracting all parts which represent a technical difficulty and going over them slowly and carefully until thoroughly mastered and memorized. Since each one of these portions has shown a weakness in your execution, it is only reasonable to expect its remedy therein, and a very sane remedy it is. This procedure, if persevered in zealously, should occupy most of the First Period; however, the time that may remain could aptly be devoted to like portions of your old repertoire that are liable to become rough through non-use.

The Second Period should consist mainly of going over all new numbers in their entirety, as well as the reviewing of the older ones, paying particular attention to interpretation. It is safe to say that many pupils will be happily surprised at the new life that an old composition will take on during such reviews, for, after all, it is only by *living* in them that one extracts the hidden beauties.

Practice so arranged will permit the use of the warmest hours for the reading portion of one's education, as much an essential as work at the keyboard. Besides, there will be ample time for the student to get out into the pure air and sunshine of parks and wooded hills, and there again will he find a lesson awaiting him—the greatest lesson of them all—the music of Nature.

THOUGHTS FOR TEACHERS.

BY E. H. DUNHAM.

INTELLECTUAL and physical development are dependent upon individual effort, but if this be compulsory and not made in obedience to the necessities of our natures it is of doubtful value.

The desire for play is the compelling force of childish activity, mental as well as physical. Experience has taught us that symbols and definitions will not interest the young. The necessity of the child's nature has defeated that method of music teaching and obliged the acceptance of his conception of life and the adaptation of it to his early lessons. Happy songs and pleasant games are his lessons now in melody, rhythm and form.

As the child grows in mind and body many mental forces are striving for supremacy and here the Twentieth Century teacher meets a more difficult problem. It is to develop and cultivate the mind of the pupil through these natural characteristics, and the teacher must acknowledge that "the method of teaching which most nearly approaches investigation is incomparably the best."

For instance, in the study of technique explanation of the mechanism of the piano or violin gratifies curiosity and gives a reason for the otherwise meaningless and arbitrary exercises.

Musical biography entertainingly told will stimulate ambition.

Clubs and recitals are means through which imagination may be quickened, and emulation assisted to develop a desire for a broader and more intelligent musical culture.

But these forces must be guided and directed. Confidence must sometimes take the place of curiosity or reason. The ambitious but impatient pupil must be restrained.

The teacher must prove to the self-satisfied pupil that to be a musician is to know the theory, science, history and literature of music, and that education has no end.

Discouragement must be routed by the power of faith—by judicious praise of present results and cheerful assurances that honest effort has always brought its own reward.

Let us not lose sight of the fact that the most imperative duty of the teacher is to add to the resources of his pupils for living contented and right lives.

To do this is to supply them with the means of gratifying their needs for entertainment and pleasure, to provide them with sources of consolation in grief, to save them from the ennui and prosaicness of life and the temptations of idleness, and to fit them for useful and influential members of society.

It may be that in the stress of daily professional duties we should become deaf to the voices within ourselves, urging us to further effort and self-improvement, and being content with our own attainments, soon be left behind in the march of progress, if it were not for the necessities of life.

There is the need of daily practice. There must be opportunities found for inspiration and for examination and study of new material.

May we not by earnestness of purpose in our teaching increase this mighty force which shall continue to promulgate and broaden the sphere of our beloved art?

LETTERS FROM OUR READERS

Live Topics of the Music World

Discussed by Practical Workers

COMMERCIALISM IN MUSICAL ART.

To the Editor of THE ETUDE:

I beg leave to repeat to you that the state of affairs with our piano makers and great managers and great music societies in this country is one in which the country is practically led around by the nose for the sake of commercial interests, which are creating a state of know-nothingness with regard to the best interests of American musical art, and of Americans in that art; and I ask no pardon of anybody in saying this.

There are quite a number of better pianists here among the young students in Chicago, taking each point in succession, than quite a large number of the imported artists, who are railroaded through the circuit, with everything in their favor, and everything against the first-named. But these same local "débutantes" can go practically in the list with the three thousand or more pianists in Vienna, who earn an average of two dollars a week, as far as justice is concerned.

I know of no more unjust or discriminating abuse of tariff laws and rebating than this.

Yours, cordially,
WILLIAM H. SHERWOOD.

CLEAN KEYS.

To the Editor of THE ETUDE:

There is something peculiar about the fact that many housekeepers, who are otherwise over-nice and very punctilious, will neglect their piano keys. This is liable to be the case where the mistress is not herself a performer, and her instrument is used only when she has visitors. If the dusting is left to a hired girl, she is almost certain to use the same cloth on the piano keys with which she has already cleaned the furniture. After absorbing all the dust and grease from the furniture polish, the nasty rag is brushed over the keys, and the result is worse than no cleaning.

Not long ago I was asked to play on a grand piano in a home where the housewife is herself immaculate, and who prides herself on her faultless housekeeping. The outside of the instrument was shining and dustless, for this the madam could use her eyes. But the keys! They were sticky and gummy, and my fingers could not make any headway over their gluey surface. I was so disgusted and annoyed the inspiration could not come, and a very material indignation possessed me, instead of a spiritual elevation. Where righteous rage had filled me, there was no room for the divine fire. This lady knows no music, and never places her fingers on the keys, therefore her "help" was directly responsible for their condition, and yet I could not blame the domestic entirely. This is really an important matter for all piano owners to consider. In many homes only the children use the keyboard. They practice daily with unclean hands, and the mother never notices how dirty the keys are, until a chance visit from the teacher or some other musician calls her attention to it. I have had such a mother pick up the skirt of a dirty apron and dust the keys off after asking me to play, and I'll venture most musicians have had the same experience. Clean cloths, soap and water should be used on the keys frequently. There is contamination in dirty piano keys, and it is an insult to musicians to ask them to play on an unclean keyboard, just as it would be to ask your dinner guests to use dirty knives and forks from a soiled table-cloth.

Keep your piano open a good part of the time and the keys will not turn yellow. Give them a daily wiping with a *clean, damp cloth*, a weekly bath with soap and water, and an occasional wash in pure alcohol. The latter is a certain preventative for yellow keys.

MAGGIE WHEELER ROSS.

GETTING ESTABLISHED AS A TEACHER.

To the Editor of THE ETUDE:

I find many articles in past issues of THE ETUDE referring to the business side of the teacher's work. Too much cannot be said upon this important subject and I trust that I may be permitted to state some of my views.

I consider the location of a studio the most important feature. Locate centrally—get over the idea that the public will hunt you up. It works the other way now, my dear brother. Do not swing a sign with "Conservatory of Music" when you have a ten by twelve studio. Identify your business with your location. The name of your town on your cards and shingle will bring you more business than your own name in large letters—for example, I use my town name on all my advertising matter. A neat card in the professional department of your best paper will keep your business before the public. Your best card is your students.

Recitals bring good results to both you and the pupils—always use a printed program at all recitals and concerts.

I do not believe in canvassing, in fact I have yet to solicit my first student. Keep your business before the public, but do not crowd yourself into the breach. I find that a rubber stamp, worded as to your needs, can be used with good effect on students' music, composition books, etc.

I will add a little advice, intended for the new teacher. Never, no matter the cause, never speak in an unkind manner of a competitor, or of a student of another teacher. If you are in the business for the business, attend strictly to your business. Read and have your students read THE ETUDE, cover to cover. Keep aloof from the undesirable element. Never attempt to do a thing unless you are positive that you will "make good." Read this letter over. One thing more, it is better by far to be a big fish in a small pond than to be one of a million of the little fishes in the ocean.

R. J. HAMMEL.

SUBSTITUTING GOOD MUSIC FOR BAD.

To the Editor of THE ETUDE:

I have read your recent symposium upon the necessity for ear-training and music thinking. Will you not kindly afford me an opportunity to express some of my own opinions upon this subject?

The great object of music study in America is not merely to teach the young to play upon keyboards and violins, but to lead the child, first, to read music mentally and, second, to express music as he himself feels it. We are aware that emotion, imagination and caprice have a great influence upon the production and reproduction of music, but how few of us who are teachers realize that music building is based upon logical processes in which reason and judgment should play as important a part as thought and impulse!

The other day a distressed mother called to say that her young boy was not playing the exercises which I had given him, but that he was trying to play certain old dance tunes out of a book owned by his grandfather, who was a good old player of the old régime.

I assured the lady in question that the whole matter could be adjusted; accordingly I sent for the boy and showed him some very charming Danish folk songs in which were a few reels and country dances. "Now," said I, knowing well that the child longed for rhythm, the primal instinct of both the gifted and ungifted, "we will play a very old melody called a reel, which the Scottish and Danish people love, and we will see just how well the forearm moves. If our fingers cannot keep up with our bow then we must play slowly. This is a good exercise to make the fingers strong and quick and to make the good arm move quickly and gracefully, but we must watch the bow carefully lest it move in a 'crooked line' with the bridge."

The child was delighted and from that time regarded his reels as very clever finger exercises. If one can only make the American child work without being conscious of drudgery! How thorough, yet tedious and pedantic, is many a system in Germany, and yet German children come out strong players and thoroughly trained.

ELSIE LYNNE.

DR. ROBERT GOLDBECK.

DR. ROBERT GOLDBECK,

Prominent German-American Musician and Educator, Deceased.

READERS OF THE ETUDE, who in past years have frequently had abundant opportunities to be grateful to Dr. Robert Goldbeck for his wise counsel and keen insight into the problems of musical theory and interpretation, will regret to learn that this much-loved and highly-respected musician died recently at his home in St. Louis (May 16th, 1908). He was seventy-eight years of age and had followed music continuously for over sixty-five years.

The following from the St. Louis *News* indicates Dr. Goldbeck's many and useful services to musical art in America:

"Robert Goldbeck was born in Prussia, educated at the best musical centers of Europe, and traveled a great part of his life, coming to St. Louis about thirty years ago, but later living in Chicago, New York and other American cities. He was in many respects, by birth, talent, training and experience in the world of art, a very remarkable man.

"Last January, during the second part of the Theodore Thomas Orchestra concerts in St. Louis, several compositions of Dr. Goldbeck were placed upon the program by Director Frederick Stock.

"At the age of 14 Robert Goldbeck was introduced to the King of Prussia by no less a personage than Baron Alexander von Humboldt, one of the greatest scholars, scientists and travelers in the world's history. The king commanded that a concert should be arranged at the palais at Potsdam, at which was to be heard the fortunate youngster, whose success on that occasion prompted His Majesty to send him presents, including a grand piano. Meyerbeer, the famous operatic composer, was then commissioned to examine more closely into the talents of the young boy. The master duly delivered his most favorable opinion, advising that the aspiring young artist should be sent to Paris to study, play and compose.

"Launched into the great Parisian world, Goldbeck became, in course of time (he stayed four years in Paris), acquainted with Berlioz, Auber, Halevy, and particularly Alexandre Dumas, the author of 'Monte Cristo.' Dumas took a great fatherly interest in the boy and had him stay with him in his own home on a visit of two months. Many a time did he eat an *omelette aux truffo* or other breakfast dish prepared by the great Dumas himself, who, like Rossini, was an excellent cook.

"Goldbeck's orchestral compositions are, besides those to be produced by the Thomas Orchestra and those mentioned in this article, 'The Victoria Symphony,' 'Burger's Lenore,' 'Dream Visions,' 'Love's Devotion,' for violin and orchestra; 'The Mexican Dances' (prize-crowned at Stuttgart in 1891), and two piano concertos with orchestra.

Dr. Goldbeck was born in Potsdam in 1830. He studied under L. Köhler in Brunswick, and H. Litoff in Paris. He came to New York in 1857, and later in life established conservatories in Boston, New York, Chicago and St. Louis.

LESSONS WITH KULLAK

How the Great German Pedagogue Taught

By WILLIAM H. SHERWOOD

(This article contains much that readers of THE ETUDE can apply to their everyday work. The writer closes with a strong plea for a more generous recognition of American teachers and American methods by Americans which THE ETUDE very heartily endorses. Educational conditions in our country twenty-five years ago were very different from those of the present. We have had time to assimilate the best from European methods and to adapt our material to wide-a-wake and progressive American ideals. Mr. Sherwood's opinions are authoritative, since his services as a virtuoso were eagerly sought by the leading music centres of Europe.—THE EDITOR).

WITH the names of Liszt and Leschetizky, that of Theodor Kullak stands out as having been the teacher of many of the great pianists and musicians of the present day. During my studies with Kullak, I was associated in his classes and final graduation concert with such artists as the two Scharwenkas, J. L. Nicode, the great composer and pianist; Dr. Otto Neitzel (who made a concert tour of the United States last year, and who is the critic of the *Cologne Gazette*); Dr. Hans Bischoff, James Kwast, of the Clara Schumann School of Music in Frankfort am Main; Louis Maas, Adele Aus der Ohe, Albert R. Parsons, Amy Fay, E. M. Bowman, Emil Leibling, John Orth, Edward Baxter Perry, Van Ellemeet, Moritz Moszkowski, and other celebrities.

Kullak, although he had for several years previous to this time withdrawn from the concert stage, was one of the best pianists I every heard, both in regard to intelligent and interesting conception of music, rare artistic temperament, poetical inspiration and sterling technic. His Octave School, Opus 48, had such a reputation that Ehrlich, who edited the "Tausig Taegliche Studien," while claiming that the Tausig work covers every other form of mechanical exercise necessary for piano playing, stated that the field of octave playing was purposely omitted on account of the exhaustive and admirable composition of Theodor Kullak. As Kullak and Tausig were at the head of rival music schools in Berlin, this is certainly worthy of note, and showed anything but the modern commercial spirit. These men may have worked for the almighty dollar, but only when subservient to art.

I studied harmony and counterpoint, musical form and instrumentation under Weitzmann, one of the most intelligent theoretical men ever known in music. Of Weitzmann, Liszt said, "Were I young enough, I would go to school to him." Weitzmann was also outside of Kullack's Akademie. One day I showed some compositions for the piano to Kullak which I had composed under the instruction and criticism of Weitzmann. Kullak showed a kindly interest in my work, and introduced me forthwith to the publishers, Bote & Bock, who printed five of my pieces, which were introduced by Kullak forthwith into his school. Another instance of art first and the commercial spirit afterwards, for I did not study with Kullak's teachers.

Since Kullak's octave studies were printed, science has made most positive progress, particularly in the line of analyzing and developing the physical powers of the player, with more detail and practicability than shown by Kullak, as I shall endeavor to explain further on in this article.

My father accompanied me to Berlin, and to several of the first lessons with Kullak, acting part of the time as interpreter, for I was only poorly equipped in my struggles with the German language, while he was a master of that language and several others. To digress a moment from the direct course of this article, I must rightfully pause to give credit where credit is due.

Valuable Home Instruction.

My first musical instruction was that received from the old gentleman just referred to, who taught me English (through the study of Latin), and who taught me to *think* and *hear* and *feel* the inner meaning and the construction of music, *as music*, independently of the piano or any instrument. He also taught me how to apply the study of this art to the piano. I was made to construct nearly all of my own exercises at the keyboard through mental development in music study. Afterwards, I was benefited by a term of lessons with William Mason, who gave me some of the most valuable ideas that a young student can have imparted to him. Particularly have I found Mason's methods of accent exercises of most positive and wide-reaching value all through my career. After looking at all of the benefits received from European masters of renown, including Kullak, Deppe and Liszt, justice requires equal credit, for whatever I may have learned, to be due these men and to another devoted teacher of music, Edward Heimberger, at home.

THEODOR KULLAK.

When I first played for Kullak, I was very warmly received by him, and encouraged to commence the study of some difficult and brilliant numbers, which Kullak played for me. Although I had heard a few of the great pianists of the age. I had never heard a finer player at that time. I went to work with enthusiasm to learn the numbers assigned me, but as Kullak did not give me any special caution and advice about mechanical practice. I promptly overtaxed my muscles, and went to the second lesson with lame wrists. I tried again, only to make things worse! I was not told how to do such preparatory practice as would lead up to success, with work requiring brilliancy and endurance, considering the then undeveloped condition of my muscles.

Not long afterwards Kullak gave me the Sixth Rhapsody of Liszt to study. In attempting to play the brilliant octave finale of this work I made things worse. At the next lesson Kullak took the music away from me and told me, with an air of disdain, that "you Americans all have weak wrists, and cannot play octaves." Soon after this I was given the "Emperor" concerto of Beethoven to learn. I kept working at this and several other beautiful works for over five months. Although I studied this concerto afterwards with Liszt, and have heard some of the greatest pianists play it, I never heard it better done, and that in every respect, than by Theodor Kullak. Not long afterwards, through Kullak's influence, I was invited to play this same concerto in a symphony concert, under the direction of the Royal Kapell-Meister, Richard Wuerst. This gentleman was at the head of the Department of Harmony, Counterpoint, Composition, Instrumentation and Musical Form in the Kullak "Neue Akademie der Tonkunst." The Konzert-Haus on the Leipziger Strasse was crowded at this concert, and I managed to please people with the concerto.

Kullak had the habit of playing frequently with his pupils. He held his classes four times a week, and many were the interesting performances that I heard at those classes by some of the artists whose names appear above, and who, like myself, at that time were pupils of Kullak. Almost invariably were these numbers played by Kullak and the pupils simultaneously, or larger extracts therefrom were performed first by the pupil and secondly by Kullak.

Moszkowski's Modesty.

There was a Students' Orchestra conducted by Wuerst, which had practice hours once a week. Moszkowski was prominent on these occasions *with the second violin*, which he played as a student. I further remember frequently of attending concerts, and hearing about concerts given by young students who were seeking public favor in Berlin, and noticing Moszkowski's name on the programs. This gentleman played the orchestral parts on a second piano on such occasions, and he was very much in demand for such work. There is no doubt that Moszkowski's complete mastery of resources and methods in musical composition, shown in his rare works, is due to the studious and modest way in which he worked at the second violin and the second piano, and similar studies, thereby becoming more thorough, and in a most useful way, as a musician. This recalls a conversation held once with Rubinstein about an exquisite pianist, who did not play very heavily, as a rule, and of whom Rubinstein said, "He is a beautiful soprano pianist, no bass!" Moszkowski's composition shows as fine an appreciation of bass and inner parts of his musical creations as one might expect to find in a Bach fugue.

Kullak's son, Herr Franz Kullak, appears to have continued as one of the most excellent teachers of piano music in Berlin up to the present time. The Franz Kullak editions of the Beethoven Concertos are much the best that I have seen.

In the Kullak edition of Chopin Etudes there is a footnote at the study in D flat in sixths, Op. 25, No. 8. This, and the study in arpeggio chords, Op. 10, No. 11, are among the numbers that Kullak had me understand that "Americans with weak wrists or people with small hands, which would become tired and stiff easily, *ought to leave alone*." I had to go away from Kullak in order to think considerably for myself about this problem. I had not been told enough about preliminaries, even to make the most of my own comparatively small, weak hands.

Deppe's Methods.

I went to Deppe, who did not play the piano, but who was one of the most ideal and interesting music directors in Germany at that time. Deppe commenced to talk to me about relaxing and settling down to the simplest and most elementary, preparatory exercises, such as one might give to a beginner. These were to be practiced with one hand alone at a time, part *silently*, and very thoughtfully and slowly.

Deppe took the most minute pains with exact relations of knuckles and wrist to each other, and to the fingers. He got me on the track, not only of relaxing, but of using enough independent force to make the *knuckles steady* during finger exercises; also of using sufficient finger force to hold the knuckles and *finger joints steady* during wrist action.

Deppe took equally minute pains with sub-divided control of rhythm in managing the independent use of the damper pedal, so as to produce absolutely correct acoustic effects. Such results, of course, were based upon correct understanding in reading music, and the consequent appreciation of the relations of consonant and dissonant, of sustained and detached tones and dynamic proportions. Deppe studied the independent use of upper arm and forearm, as applied to elastic touch and chord playing, and of lateral motions of wrist and fingers, as applied to passage playing. He also knew considerable, but not all, about the advantage of keeping the outer side of the hand comparatively high and well over the keyboard, thereby *assisting* the fourth and fifth fingers to the full use of their powers.

After leaving Deppe, under whose schooling I spent considerable time, I had a couple of months away from teachers in Weimar, while waiting for Liszt's arrival. And then I gradually worked out some of the *sub-divisions* in distinguishing between the use of different muscles and movements, through a process of exceedingly slow motions, applied to the acts employed in piano playing. These motions were much too slow to admit of producing any tone at the piano, but they gave me an opportunity to think to advantage *how* to regulate the management of a larger number of joints at one time than would otherwise have been possible. I learned gradually to control both parts of the arm, independently of each other; to control the management of the wrist in from four to six different, independent ways; to regulate the management of the knuckles and fingers in three or four additional ways, and of distinguishing, as far as desirable, between such details, either singly or combined.

By taking an extra amount of pains in so many directions I found that one could add to the inner consciousness of the entire arm and hand. While using sufficient force to hold this or that part steady, in fixed position, meanwhile relaxing other parts, the development of strength and elasticity was inevitable.

Through minute care in thinking for myself about such matters, I learned to make any desirable motions with any length of stroke, from a fraction of an inch, through a graduating scale, to the longest distance possible for that part. In this way I grew to gradually work out the Sixth Rhapsody of Liszt, and the Seventh Octave Study of Kullak, and the Chopin Etudes in sixths and arpeggio chords, together with the Rubinstein Staccato Etude, and similar works, until they were among the leading numbers of my repertory. This explanation is not given for the purpose of denying credit to Kullak as a great teacher or writer of splendid octave studies, but as a lesson on the necessity of learning how to do one's own thinking, and of being willing to creep before you walk, and to run before you fly.

Kullak himself could do these things wonderfully well; but in some cases he lacked the patience, if not the thoroughness, of method and trained ability to *explain* little things by the way; often very necessary for the student.

Kullak's Ideas on Finger Technic.

At my lessons with Kullak he gave as good an explanation of finger technic as any one would be likely to have in a few words. He showed three kinds of finger exercise. First, beginning with closely curved fingers and the shortest length of stroke possible, merely lifting the finger to the edge of the key, but not off, to be used in soft, light playing, and serviceable for crisp and rapid work. Second, the more ordinary, everyday kind of finger practice, with the palm of the hand slightly higher than before, level across from right to left, the fingers still curved when going up and down, meanwhile moving a distance of from one to two inches in their strokes. Third, a lower position of the wrist and higher position of the hand at the knuckles, the fingers meanwhile more or less stretched out, and made to move as far up and down as possible (from two to five inches).

Another time Kullak said that "piano playing consisted of a series of *'secrets'* which one must discover the solution of. Whoever does learn these secrets can play successfully. Others cannot." Probably we will all agree to this. Only it is the proper thing for an intelligent teacher of music and piano playing at the present day to know such "secrets" throughout, and to have ways and means of opening up all such mysteries to one's pupils. The student should not be left to find out for himself many things which the accumulated knowledge of enlightened people at the present day has rendered available to all, if they would search for it. Since Mr. Edison invented the incandescent light we can all enjoy its benefit without being obliged, each one severally, to invent this light over again.

Legato Octave Playing.

Kullak gave me a lesson one day in legato octave playing. He made me play loud and cling strongly to the keys. I was told to pitch *up* the wrist when playing upon black octaves, and to pitch it *down* for white octaves. Meanwhile Kullak, who stood behind me, pressed both of my arms against my sides, not allowing the elbows to lift or move out away from the body. This was strenuous work, and very useful. It was particularly applicable to loud, sonorous playing, but it would not fit at all to soft octave playing, nor lend itself to much speed. In the latter case, the movements of the wrist pitching up and down are a direct impediment to tranquil and smooth expression in legato octave playing, and a means of hindering the right degree of independent finger work. The thumb should be taught to alternate its curves—one might say, to twist like an eel—in creeping about the keyboard for legato effects, and this in the most thoroughly relaxed manner, without mixing or calling for any additional action of the hand and wrist. Similarly, the fourth and fifth fingers should be lightly, delicately trained to at least three kinds of independence of action, to alternate in their part of the work. The ability to play legato octaves (also legato thirds and sixths) and all such studies explains many so-called "secrets," which a practical and resourceful teacher should have the patience to provide ways and means for the student to understand and learn.

I again repeat that many things connected with the best powers of expression and touch, as well as accomplishment in execution at the piano, cannot be forced through rapid motions and loud practice, any more than a plant can be forced to grow through pushing and pulling it, or deluging it with water, or blistering it with artificial heat. The plant grows gradually and unconsciously, through soft and slow processes, if there be plenty of light and air and sunshine. It needs time. There is equal value for the piano player, who would really control technic and touch, in slow motions and soft practice. The beginner or the advanced student will benefit equally by learning how to distinguish more minutely through doing a certain amount of practice with movements made *too slow* to produce any tone at the piano. This gives one an opportunity to investigate some of the "secrets" involved in the mastery of the art.

Moszkowski and I were invited to dinner with Kullak one evening. Moszkowski had just composed his three "Moments Musicales," Opus 7, which he had written in one day's time. I think that this was the first of Moszkowski's compositions that either of us had heard, and Kullak was greatly delighted. I was then asked to play one of my compositions, and I remember of following it up by playing the Seventh Octave Study of Kullak from the second book. This was after I had been away for some time with Deppe, and afterwards at Weimar with Liszt. I had in the meantime learned to play octaves and chords with some degree of proficiency, and I had the great satisfaction of causing the master teacher to change his opinion and say good things, where he had formerly said so much to discourage me.

Kullak's Conservatism.

One day I told Kullak of a concert I had attended where a young pianist of exceedingly brilliant, although somewhat superficial, musicianship had played the "Campanella" of Liszt in a most sparkling and rapid manner. Kullak expressed much indignation at the manner in which this young pianist and others of his school were diverting young students from a legitimate style, with the glitter and showy, trivial work used, and he at once sat down and played the "Campanella" of Liszt. There was equal velocity, sparkling brilliancy and light, crisp staccato in evidence, and alongside of it was an interpretation of the rhythm and themes, the phrasing and harmonic contents of the work, which placed his performance far above that of the other pianist, and certainly justified Kullak's contention.

Together with Liszt, Rubinstein and William Mason at home (all of whom I have heard speak in most emphatic terms on the subject), Kullak protested against the misleading tendencies of the age to place velocity and bravura playing and display of the pianist's executive ability ahead of musical qualities, dignity, poetic contents and earnestness in the works.

Enough is said to show Kullak as a power of the highest importance in the musical world in the development of artistic piano playing. I have him personally to thank for much kindness and patience and many friendly acts.

New Methods Based on Old.

My experience covered a good deal more ground than that mentioned with the teachers named in this article; enough, in fact, for me to be able to state that the special methods claimed at the present time for various prominent teachers of the present age were practically all exploited before by others, at least in many respects.

A concert pianist has been widely advertised as having been a pupil of a great teacher and learned his playing through that source, when, according to several eye witnesses, this same pianist previous to that time had been a pupil of Kullak, whose name had never been published in connection with his career. A number of pupils of Kullak have given the credit of their accomplishment to Liszt, whose name undoubtedly sounds greater to them than that of Kullak.

This kind of experience has been the case with some American students, who, after years of training at home, go abroad to put on the "finishing touches" with some great teacher. *Then they are advertised far and near as pupils of this or that teacher, while the home teacher, through lapse of memory, appears to have been forgotten. The truth is that a good many teachers in America at the present time are doing some thinking for themselves, and are becoming quite as practical and artistic and successful in their achievements as any European teachers. Not only this, but some people living and studying on this side of the Atlantic are becoming quite as good and artistic as concert pianists, in every sense, as can be found elsewhere.*

VARIETY IN PIECES.

BY GEORGE ANDERSON.

IF variety is "the spice of life" it is veritably the most indispensable factor in successful teaching. The teacher who fails to vary the program of pieces he gives to his pupil is not only inviting monotony but is on the point of sacrificing his most valuable ally—"interest."

A long succession of pieces with pronounced characteristics making them very similar will sorely tire the most ambitious pupil. No matter how attractive the particular pieces may be, unless their harmonic, melodic and rhythmic structure be noticeably varied the fascination of the piece will surely be diminished.

A long series of pieces with a similar technical aim is also not altogether desirable. If you are trying to teach scales through the medium of pieces, do not fall into the mistake of giving "scale" pieces until the pupil is so sick of them that he wishes he had never seen or heard of a scale. It is better to devote time to the regular technical exercises than to overdo the matter and at the same time run the risk of making the pupil dissatisfied with what should be the most interesting and alluring part of his work. Intersperse the scale pieces with chord, arpeggio or octave compositions so that the work may become more fascinating.

Too Much of One Composer.

A long series of Chopin valses is not desirable. Notwithstanding the phenomenal versatility of the Polish-French tone-poet, it is far better to intersperse his works with, let us say, a quaint old dance from Scarlotti, Bach, Handel, Couperin or Lully, a genial effervescent sonata by Haydn or some modern drawing-room morceau by Sinding, Schütt, Moszkowski, Poldini or Scriabine.

If you will make a close examination you will find that compilers of series of pieces intended for educational use invariably seek the greatest possible variety. Schumann's "Album for the Young" is an instance of this. Heller made a similar effort in his melodious studies. Czerney, notwithstanding his voluminous output and his very evident attempts to vary his compositions, was so limited by his pronounced characteristics that his studies, while varying greatly in outward form, have an unquestionable sameness. The studies, however, are so valuable that they cannot be neglected. Only a selection of the best should be used. It is doubtful, in these days, whether any progressive teacher, no matter how partial he might be to the great Viennese teacher, would think of giving a pupil more than a score of the best of Czerney's works.

No collection of one man's works can surpass a carefully selected list of studies and pieces. The great success of the "graded course" idea has been due to this. The "graded course," if properly compiled and edited, not only insures variety of form, but also rhythmic, melodic and harmonic interest. More than this, each piece represents a different point of view, a different mentality, a different soul. There can be no question that one of the greatest factors in the notable musical advance in America during the last twenty-five years has been the graded course.

"Art is of all times and all lands; happy are they whose souls are sufficiently exalted, whose minds are sufficiently open to understand and admire the eternal master works."—*Cecil Chaminade.*

FROM BEETHOVEN TO LISZT

By AMY FAY

Author of "Music Study in Germany"

[The following article by a well-known American pianist and teacher is doubly interesting in view of the fact that Miss Fay's work, "Music Study in Germany," which has been published in America, Germany and England with very great success, is just about to be brought out in France. Vincent d'Indy has written the introduction to the French edition. Miss Fay was born in Louisiana of parents of New England birth and education. She studied with Tausig, Kullak, Liszt and Deppe. She preserved her musical experiences in the form of musical letters to her American home, and the poet Longfellow, who read these letters, became so much interested in them that he suggested their publication. This was the origin of one of the most successful musical books known. Miss Fay will contribute additional articles for ETUDE readers.—THE EDITOR.]

"MUSIC is never stationary; successive forms are only like so many resting places, like tents pitched and taken down again on the road to the ideal."

LISZT.

Ever restless and reaching out for newer and greater things in art, the above is characteristic of Liszt's all-comprehensive mind, and well he realized that *his* innovations in music, startling and brilliant though they are, would be followed by those of future geniuses, and perhaps supplanted by them. And, in fact, after hearing Paderewski play his last two piano compositions, Variations and Fugue, Op. 23, and Sonata, highly interesting and important works, Liszt's Hungarian Rhapsodies begin to sound a little antiquated, and one perceives that another style is being evolved by the master pianist of to-day.

In the year 1822, when scarcely eleven years of age, Liszt gave his first concert in Vienna, and on the occasion of his second concert the great event of his life happened to him, for he received the kiss of Beethoven (then 53) at the close of the performance. To play before *Beethoven!* What could ever equal that? Notwithstanding his tender years, Liszt fully realized the extraordinary honor and was proud of this kiss from the gigantic genius, which seemed to consecrate him wholly to art.

Beethoven had become interested in the little Liszt by his devoted friend and companion, Schindler, who persuaded him to go and hear him, on learning that the boy had played Hummel's B minor concerto at his first concert, and had united, and, as it were, kneaded into one whole, the andante of Beethoven's A major symphony with an aria of Rossini's, who was at that time the popular idol of Vienna. This feat was probably an improvisation, for when Liszt was sixty-three the writer heard him weave into a musical web the finale of one piece which he had just played with the beginning of another he was about to play. This sort of thing he did with delicious cleverness, a little smile, full of meaning, illuminating his countenance the while.

Although Beethoven and Liszt both lived in Vienna at one period, for eighteen months, and Liszt was taking lessons on the piano of Karl Czerny (the indefatigable composer of finger exercises and etudes, and pupil of Beethoven), this seems to have been their only meeting, and this solemn kiss the only link between them. Liszt had begged Beethoven, by letter, to write him a theme upon which he could extemporize at his second concert, but no theme was forthcoming.

Beethoven, whose time was now entirely devoted to composition, was inaccessible; his door was inflexibly closed to strangers, whether provided with letters of introduction or not. Until Anton Schindler mentioned Franz's name to the maestro, the latter had no idea of the existence of one who was to enable the world to grasp the wonderful genius hidden in his own mighty works. Several times Franz, accompanied by his father, had endeavored to gain admittance to the master's presence, but without success. The perseverance of the boy seems, however, to have specially won the notice of the sympathetic Schindler, who urged his master to be present at the little Liszt's concert, and to encourage the boy by so doing.

A Famous Concert.

The second concert was given in the "Redoute" on the 13th of April, 1823, and was overcrowded. When Franz stepped before the public, which was expectantly looking up to him, he perceived Beethoven seated near the platform, and noticed the master's eye meditatively fixed upon him. Far from being abashed by so great an honor as Beethoven's presence, Franz was overjoyed by it. Among other pieces he played Hummel's concerto in B flat, and, as usual, concluded his performance by a "free fantasia," but not from a theme by *Beethoven*, much to the boy's disappointment. We are told that his playing became glowing and fiery, and his whole being seemed elevated and kindled by an invisible power. His success was electric, and the public gave vent to its enthusiasm without restraint. Beethoven, himself, could not restrain his admiration, and ascending the platform, he repeatedly kissed the glorious boy, amid the frantic cheers of the assembled multitude.

FRANZ LISZT AS A YOUTH.

We do not read that Beethoven and Liszt ever met again. Beethoven disliked child prodigies, and seems to have taken no further interest in the little Liszt. Each went his separate way after the concert, which, however, had important results and was the starting point of Liszt's phenomenally brilliant artist career. It first awakened for him the attention of the press, and, ere long, the scene of his triumphs was transferred to Paris, whither his father, Adam Liszt, conducted him, and where "le petit Litz," as he was called, speedily became the rage in the salons of the French aristocracy.

Liszt in Paris.

It was in Paris five years later that Liszt was the first to play Beethoven's "Emperor Concerto," the great E flat, when he had just become seventeen years of age. At that time Beethoven's music was caviare to the French, and not in the least understood. Von Lenz gives an amusing account of the impression it made upon him when, a stranger in Paris, he read in gigantic letters on the bright green playbill the announcement of an extra concert to be given by Franz Liszt at the Conservat... Royal de Musique, and at which he would play ... concerto in E flat. Lenz regarded this as such ... feat of courage to play *Beethoven* before a *Fre...* audience that he drove immediately to Li... house and arranged to take lessons of him inst... of Kalbrenner, who was his first choice as ... teacher.

Liszt's Strong Hungarian Tendencies.

Strange to say that although Liszt was an "in...table interpreter" of Beethoven, as Wagner pla... asserted, he was not influenced by him as a co... poser, but branched out into a style of his own, ... rather of his country, in the wild and untamab... music of Hungary. It was the gypsy music wh... he heard as a child which became, as it we... Liszt's very blood, and which he has reproduced ... wonderfully in his Hungarian Rhapsodies, ... intimately has Liszt merged himself in these, ... so much are they played by all the piano virtuosi ... our day, that the moment we read Liszt's n... the Hungarian Rhapsody is called up to our min... This, in spite of the great works Liszt has com... posed for orchestra, symphonies, overtures, not ... speak of his oratorios, masses, cantatas, etc.

Next to the fifteen Hungarian Rhapsodies, his tw... concertos for piano and orchestra are the be... known, and of these the brilliant one in E flat ha... been made familiar by the pianists in the concer... room, although the one in A (played by Josef... is the more beautiful of the two. The E flat is ... overpowering in its cumulative brilliancy, however ... that its effect is unerring on an audience. Lis... understands better than *any* how to "pile us th... agony," and build up a climax to the point o... delirium. In this he is unique.

Of his orchestral works, "Les Préludes" is the on... one which is *really* familiar, although the Mazep... is occasionally heard, also the "Festklänge," "Ha... nenschlacht," "Prometheus," etc. Once a year, pe... haps, one hears the Faust or the Dante symphonie... but not often enough to follow them as one do... the Beethoven symphonies, in the mind. I do no... recall of Liszt's two oratorios, "Christus" and "S... Elizabeth," that the *first* has ever been given ... this country, although "Christus" made a deep i... pression on my mind on the single occasion wh... I heard it, under the composer's bâton, in Weima... I should like to hear the cantata, "The Bells ... Strasbourg," but never have had an opportunity.

Liszt's Operatic Transcriptions.

Liszt's big operatic transcriptions give the be... idea of his enormous virtuosity as a pianist, but ... thirty-two such, only a few are played to-day. The... are the "Don Giovanni," "Rigoletto," "Lohengrin," ... "Tannhäuser," "Fliegende Holländer," "Tristan un... Isolde."

The Tannhäuser overture transcription is one o... Liszt's most wonderful, and is fairly *staggering* (... well as beautiful), in the humble opinion of ... writer. He makes of the piano keyboard a who... orchestra. Paderewski did good work in playi... Liszt's sonata during the past season, but it is ... pity it could be heard but once, from *him*, in es... city. Like the concerto in A, the sonata has al... a divine melody in it, a theme of almost unearthl... beauty and distinction of style. The etherealness ... Liszt's nature is revealed in these two works, ... well as his imposing grandeur.

The Influence of Paganini.

Paganini influenced Liszt powerfully, and in Liszt ... "Grandes Etudes de Paganini" he reveals what ... can do in the style of that master. The "Ca... panella," for instance, originally written for t... violin by Paganini, is converted into a still mo... dazzling concert piece for the piano, with its shower ... of trills and brilliant runs. Paganini was the o... virtuoso in whom Liszt found his match. Fascinat... and enthralled by the wizard of the violin, Liszt f... lowed him from city to city, determined to wri... from him his secret. Nor was Liszt satisfied till ... had achieved this, and transmitted Paganini's art ... the piano. Chopin, Berlioz and Wagner were ... powerful factors in Liszt's career.

Chopin and Liszt.

Chopin, he once told me, was his "best friend." ... When about to play one of his own polonaises to ... pupils, Liszt was wont to murmur, in a shamefac... way, "After Chopin one should compose no mo...

polonaises," showing that he felt himself inferior to Chopin in these, notwithstanding the popularity of Liszt's Polonaise in E major with the public. (Franz Hummel used to play this polonaise splendidly on his first tour in this country, and Wm. H. Sherwood also excels in it.) Liszt is perhaps as much loved for his exquisite transcriptions of songs as for anything. Those of Schubert appear most to fascinate him, and he has arranged fifty-seven of them for piano. Among these stand out the "Erl-King" and the "Lark." How often have we shivered under the first, and sung, in our hearts, with the second! Of Schumann he arranged fourteen songs; of Franz thirteen, of Mendelssohn nine, besides six of Beethoven, six of Chopin, three of Dessauer, two of Weber and two of Lassen.

MISS AMY FAY.

Liszt's Inventiveness.

Liszt once told the writer that he had invented many new effects, as, for instance, the chromatic roll of octaves, to represent a storm on the piano, or the transposition of a melody to the lower part of the keyboard so as to make it sound as if sung by a baritone or tenor, as in the song "Du bist die Ruh" by Schubert, or Wagner's "Isolde's Liebes Tod." Formerly the melody was always written in the treble of the piano, and the accompaniment in the bass. He sometimes reversed this.

Liszt declared towards the end of his life that only sacred music was "*worth while*," and that he was more interested in church music than any other. "Christus," oratorio, was Liszt's greatest church work, finished in 1866. I heard it performed under his direction in Weimar in the summer of 1873, and Wagner was present, as well as many other distinguished guests.

Nohl says of "Christus" that "it was not an oratorio in the ordinary sense, but that the composer retained the name because it denominates a general style of music. It is, in fact, a pure epic poem, which an oratorio must be, as distinguished from dramatic music. It consists of a series of choral scenes which connect and embody the details of the subject. We behold a great world event arising and passing before us. All the gloss of action is avoided."

My impression of the oratorio of "Christus" from the one hearing I had of it is that it is the music of the Roman Catholic Church. It is mediæval, grand and imposing in style, but it has not the universality of Handel's "Messiah," or the convincing quality and depth of Bach's Passion music. I recall the quaint and primitive march of the "Three Wise Men," or Kings, when they went to behold the Saviour in the manger. But it is only a hazy memory in my mind, as I heard it so long ago. I did not keep the libretto, unfortunately.

Liszt, of course, wished to be known and judged by his large choral and orchestral works, and the way in which they were put aside and undervalued during his lifetime was a bitter grief to him, notwithstanding the apparent philosophy with which he used to remark, "*I can wait*." But even at the present time we do not know Liszt as we should do, as a *composer*, although he is rising from the neglect of his contemporaries. A new and complete edition of his works is soon to be issued by the Liszt Society abroad.

It is to be hoped that this will do for Liszt what the same thing did for Bach, one hundred years after Bach's death, when his friends collected and edited his works.

The most surprising thing Liszt ever did, it seems to me, was to arrange a piano score of Beethoven's Septet and nine Symphonies. How he ever had the patience to do *that* passes my comprehension, and I don't wonder that he manifested a sort of revolt against Beethoven the latter part of his life. The very last conversation I had with him, in 1885, when I returned for a short visit to Weimar, Liszt said, "I *respect* all that, but it no longer *interests* me," referring to Beethoven's works. Besides his compositions, Liszt did a good deal of literary work, and left eight books or essays of various kinds which are still read, prominent among which is his life of Chopin, "Music of the Gypsies," "Robert Franz," etc. When we take into consideration the time Liszt devoted to teaching gratuitously, and the demands of society upon him, we are doubly amazed at his creative energy, and we must realize the greatness of the *artist* and the unselfishness and utter lack of egotism in the *man*. Liszt never failed to be interested in the talent of others and to do all in his power to aid its fruition. He was the universal friend of the composers and artists of his day. Hardly one of them but received some kindness or encouragement from *him*, the sun to whom they all turned for light. Equally could Liszt present to the notice of a world the operas of a Wagner, or he could bend over some humble conservatory pupil and bring his lofty intellect to bear upon her piano playing.

QUESTIONABLE ADVANTAGES OF FOREIGN STUDY.

BY ALFRED H. HAUSRATH.

THE question of going abroad is one that presents itself to every serious music student in this country. If he goes abroad sooner than is necessary it is probably because of a lack of sympathy with his work at home. If he is a piano student almost any time is too soon, so far as necessity is concerned. He should go abroad to *learn* rather than to study. The sympathy he craves does not consist in applause for his performances, for he knows only too well his own imperfections, but rather sympathy with his work, interest in his practice, interest in music for music's sake. Without this the student is hampered in his work, his ardor is cooled, his energy wanes.

Battle as he will against unsympathetic surroundings he cannot subdue them; they will subdue him. He has become thoroughly absorbed in his music. There is to him only one thing in this world worth while, and that is music. He feels himself a stranger to all else. This is his one friend, his only friend. Commercialism is a bore and the almighty dollar is a mite of a small thing in his eyes, foreign opinion to the contrary notwithstanding.

When, however, this student has studied about half enough, and, in his father's estimation, dreamed far too much, he is rudely clutched by the shoulder and commanded to "face about, it is time for you to earn a living." Then follows the hunt for pupils, and from henceforth the less practice he can manage to get the more successful is he considered to be. There is just the bare possibility of a doubt that at this point of his career he may adjudge himself a complete failure, and that the almighty dollar is not so almighty as it seems to foreigners who, by the bye, have no objection to it themselves when it comes their way, no matter how swiftly or voluminously.

Teaching or Composing?

Ask this student which he would prefer to be, a first-class composer with an uncertain income or a third-rate teacher with a good and certain one. The chances are ten to one he will declare for the former. If he fail as a teacher the question is raised, "Did he study abroad?" Answer, no. Result, death warrant. If he were a bungler and studied abroad—but what is the use of speaking of bunglers from abroad? Do such things ever come from Europe, either home-raised or transplanted? Now, then, the public here, who are indirectly responsible for about one-half the failures in the music students of this land, look down on the man —often the martyr—who, by their own perverted notion of success, virtually through his father, placed him where he now stands—whose hopes and aspirations they have blighted. We hear very little of such sentiments from the unfortunates themselves; it would mean commercial suicide.

We have with us a species of foreign art seed, the seed that was planted for a flower and developed into a cabbage. He insists that he is a flower, for that was the name on the package from which he issued forth. And although he may pose as the lily of the field, he toils, also doth he spin—toils for the almighty dollar and spins some musical yarns about himself.

Again, we have the foreign music-horse of doubtful ancestry who would ride over and trample upon everything American in music. He forgets that his teacher repeatedly hinted to him that his ears were too long for him to pose as a horse. Long ears and long hair seem to roll up upon these shores in great abundance.

No doubt Europe cannot be surpassed as a centre for music study, because it has what we, alas! have not: the musical atmosphere; therefore all the more credit to him who develops his talent in a less auspicious musical climate. One thing we can learn here, dear German friend, and that is piano playing.

The question resolves itself down to this: give our students the proper environment and we will give Germany or any other country as good an average pianist as they give us.

It is not the lack of talent here that gives us the apparent smaller average; it is the surrounding conditions, and, be it said to our shame, the popular prejudice in favor of foreign talent.

We do not hesitate to bow to Germany as a musical giant several centuries old, but permit us to beg a little more charity towards the dwarf on this side of the Atlantic who has aspirations of giant proportions. If your young men sneer at us now the time is not far distant when they will raise their brows in wonder at some of our achievements.

PRIZE ESSAY CONTEST WINNERS.

THE prize essay contest for 1908 brought forth an unusual number of essays all embodying points of interest and showing that the writers had given much careful thought to their subjects. The principal gain in contests of this kind is, after all, the advantage one receives from practice in writing. Many of our most successful contributors have developed through the medium of the extra effort expended in competing in contests.

The essays were read by a committee of three, all of whom have had extensive experience in music teaching and writing. Every manuscript submitted was carefully read and its merits weighed. The ones most available for ETUDE purposes were then selected and reconsidered many times. This method has been pursued from time to time for several months and the results are in consequence entirely fair and impartial. Some manuscripts have been retained for a second consideration as we are convinced that many will prove useful for ETUDE use. We will communicate with the contributors as each manuscript is reconsidered.

The prize winners are:

Charles A. Fisher, essay, "A Special Class of Pupils."

Mrs. Herman Kotschmar, essay, "Class Teaching versus Private Teaching."

Julia Augusta Plumb, essay, "Directing Our Pupils' Thoughts."

Alexander Henneman, essay, "Mental Poise."

Nan Bowron, essay, "How I Established My Teaching Business."

PROFESSOR NIECKS is astonished that Sebastian Bach communicated his musical talents and accomplishments to so few of his family. He had certainly enough olive branches to practice upon—seven by his first wife and thirteen by his second! No other married great composer ever came within sight of fathering such a numerous brood. Of the twenty children, many died young; and nine were daughters, of whose musical gifts—if they had any—nothing is recorded. The latter fact is rather strange, since Bach's second wife was highly gifted in this respect; and, in another extensively musical family—that of the Couperins—the women as well as the men distinguished themselves. Professor Niecks attributes musicianship to four of Bach's sons; but, as a matter of fact, only two of them really count—J. C. Friedrich and W. Friedemann Bach.

IS THE PIANO A DISADVANTAGE IN EARLY MUSICAL EDUCATION?

A Continuation of the Symposium Commenced in the June "Etude."

Thomas Tapper.

THERE is distinct evidence on every hand that, in common with nearly all other studies pursued either for utilitarian or cultural purposes, music is being regarded as more than the development of an ordinary capacity for performance. Even a few years ago a liberal education in piano playing amounted to little more than a short repertoire of compositions uncertainly performed by the student and gradually lost to every-day familiarity.

That we are doing this, better and better, is due not so much to changes in the aim and method of music instruction alone, but to the vastly more logical view we are gaining of education itself. Some of the salient points in this saner educational aim are so familiar to the reader, say of Mr. Spencer's "Education," published more than fifty years ago, that one wonders why they were not earlier put into common practice. But we remember that while Strabo, in the first century, B. C., realized the rotundity of the earth, it was fifteen hundred years before Magellan circumnavigated it. In other words, we perceive the direction long before we travel over its pathway.

The one essential factor in the newer music education, if it may be so called, is this: that more and more generally teachers are regarding the study of tone as a tangible, thinkable reality. It is no longer sufficient unto the young player to know his keyboard and the elementary possibilities thereof; he is also instructed in the mystery of tone itself.

This has given rise to a multitude of practitioners who may be called the "new teachers." They invest the subject of music with an atmosphere as healthy as they are thorough in their perceptions; and a broader activity results. That this is a step in the direction of true progress no one will deny. After all, tone is the reality of music. Therefore tone may become a mental possession; an intellectual perception and appreciation (whether expressed by the composer for piano, voice or violin); it always remains a thought expression. In its application to instrumental means it obeys the law of application to the instrument itself, while endeavoring to preserve its essential meaning.

Therefore it is no mere passing notion that the various subjects of tone-study, now so familiar, are necessary. They are primarily indispensable. Tone-study, whether as Dictation, Voice sight-singing, Music writing, Composition of simple melodies, takes precedence over any application to an instrument. And the reason is found in this: Formerly our music teachers paid little heed to anything aside from performance; but we know that to study tone as the entity of the language of music not only makes it more familiar to the young performer, but it quickens his discriminating faculty; he plays better; memorizes more easily, and, above all in value, he is a better listener.

Now, to become a better listener is no small matter. Could we multiply a good music listener by one-third of our population we should find ourselves a music nation. It is the capacity for listening intelligently that gives music its due. It is not, as we popularly suppose, the act of committing crimes at the keyboard.

This broader study of music in which tone as the artistic basis is respected, revered, and studied, is becoming more and more general in our public schools. Many grade teachers in the public school are producing music results in an hour per week or less that would surprise many a private teacher. This faculty which is gradually being awakened in the mind of the school-boy and school-girl is, if properly guided and increased, a possession of no ordinary importance; it is a national asset. When our twenty millions of children have become singers of good music, knowing mentally even the simpler idioms of the language of music, our standing as a musical nation is secure.

E. R. Kroeger.

In answer to this question, the writer says "certainly not." Indeed, the piano is a distinct advantage to the development of musical education, and if it were not for this remarkable instrument, general musical culture and appreciation would not be where it is. To be sure anything may be abused, and there are households in which the piano is a thing of horror. But in the majority of cases it is distinctly beneficial. Most of the great composers have written some of their most beautiful and interesting works for the piano. The best teachers of the day give their pupils some of these pieces and thus direct their musical taste. In this way the child grows up with a love for the best, and a desire to hear it when interpreted by distinguished artists. In regard to the question of previous ear training, no doubt much should be done which is neglected. If in our public schools, one-half an hour each day were allotted to music, and fifteen minutes of this time given to ear training, some marvelous results would be apparent. In schools where ear training is cultivated, extraordinary instances of exactness are recorded. The writer thoroughly believes that this should be a part of public school education, just as drawing is. The ear requires training as well as the eye. In fact, if all the public schools in the United States would make musical education an essential in their curriculum, training the ear, and developing knowledge and appreciation, both of vocal and instrumental music, it would not be long before Americans were a really musical people, who could hold their own with those in foreign lands.

Calvin B. Cady.

"The piano is just as much of a menace to music study and education as the blackboard is a menace to geometric study and demonstration.

"The piano is just as much a menace to music study and expression as the teachers make it. It is up to the teachers of the pianoforte to become teachers of *music*, and see to it that *music thinking*, not note and key thinking, precedes and governs all technical activity. It is not ear training that is needed but conception development. The student who is led to really conceive, form in thought, melody, harmony and rhythm will have little difficulty with his ears."

Herve D. Wilkins.

"Whether the piano is to be a help or a a hindrance to true musical education depends largely on the use which is made of it.

"Every musical instrument is a device for the utterance of musical ideas, and such instruments can be played upon by those whose powers of musical thought are very limited. Nearly every teacher will recall instances of pupils who have no musical ideas whatever, but have merely learned to correlate certain printed notes with the proper piano keys, thus translating the printed page into sounds without grasping the musical thoughts which underlie the printed signs. There are thus at least two ways of reading piano music: The one almost entirely mechanical, merely to touch the keys which correspond to the printed notes, resulting often in a stumbling, stammering performance, an experimenting with false notes, showing but imperfectly how the music should sound. The second, and ideal manner of reading music, is to scan the printed notes, conceive the effect in every detail, and then reproduce it at the keyboard.

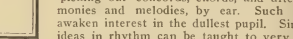
"Correct habits of musical performance can only be developed in the good old-fashioned way of teaching 'the thing before the sign.' Thus a child should at first learn to sing and even to play by note or "by ear" before learning to read music, just as children learn to think and to talk before learning to read words.

"Every one would concede the absurdity of giving a child its first lessons in speech by using printed letters. It is equally absurd to try to teach pupils to read music before they shall have acquired or developed ideas of melody and time.

"An excellent way is to require the pupil to play simple fragments by dictation.

"Let the teacher dictate with voice or at the key succession, simple at first, of three or four ton then require the pupil to reproduce the same by ta This is the way in which many a genius has beg his musical career.

"Stories are told of Mozart, Rubinstein, and oth great musicians, who, as children, took delight 'picking out' concords, chords, and afterwards h monies and melodies, by ear. Such studies w awaken interest in the dullest pupil. Similarly, fir ideas in rhythm can be taught to very young ch dren, by showing them how to rhythmize a simp note-succession such as a five-note scale, teachin them to count four pulses or two or one to each not afterwards unequal note-divisions may be taught a rhythmical motives, such as these:



"Such rhythms played up and down on five ke would require many repetitions before 'coming even' on the starting note, and the patterns can b multiplied indefinitely, so that the pupil will ha learned to play quite complicated rhythms befo even knowing how they would look on the page."

Lester C. Singer.

Thousands upon thousands of practical and sens ble people throughout our country are paying f the musical instruction of their children, and tho sands of more advanced and serious students of t piano are making many sacrifices to become bet players and artists. Why all this endeavor? W do they want to play the piano? Whether the o ject is to make a living as a teacher, to play f their own amusement or to become a renown artist, the motive back of it all is music. Music a demand of the soul; rarely is a person found wi is not musical to the extent of finding some enjo ment in it. This feeling is so inbred in the co sciousness that people without musical traini quickly feel the difference between playing that musical and that which is stilted and mechanic therefore, the object must be to play music, and n to play notes.

So much attention is given to the technical wo necessary to play the piano well that unfortunat the most vital element of playing is left undevelop that is cultivation of the more subtle sense to found in the relation of tones. Many teachers e deavor to cultivate in their students this musi sense, yet it is much neglected, a fact evinced the great amount of mechanical and unmusical pla ing to be heard.

In view of these generally conceded facts, w is the most effectual means of cultivating this m desirable element in piano playing? Many of best teachers obtain good results from techni exercises for the touch and carefully devised me ods of fingering, combined with their endeavors arouse in the student their own musical feeling enthusiasm. In this way various degrees of succ are attained, depending much upon the individua of the teacher and the receptivity of the stud But these methods are indirect and in a large deg uncertain. Usually the development is slow tedious, trying the patience of both teacher a pupil. Piano teachers are now giving a good d of attention to ear training; they are beginn to realize that this work is a great help to student. A good ear for music has always b considered the first requisite of a musician, and seems to have but just dawned upon the thou that the ear can be trained as well as the finge Why a training so important to good musician has been neglected I will leave for someone e to explain. While training the fingers in exerci that will enable the pianist to execute difficult p sages, the study of notation, theory, harmony, c position, and even orchestration, are essential the training of an educated musician, yet the thing more than all else necessary to make m comes through the sense of hearing musically. most perfect mechanical or interpretative techni will not yield that vital element that gives to mu its most potent charm, what color is to the flow Ear training that cultivates this musical se means more than listening. Listening is to training what technique is to playing, a means to end.

The basis for ear training work is found in t partial or overtones; learning to hear the sin partials is a good beginning, then carefully st the musical effect of these tones heard in the va ous positions of the triad and in the progress harmonic relations. This calls attention to the musical qualities of chords and arouses in the listener a perception of, and feeling for, these qualities. The partial tones sing and the player who hears these tones will acquire the ability to make his instrument sing, and sing clearly, without blurring of the voices or parts.

The study should be systematic and serious, the same as technical studies are; the player must learn to "discriminate in musical effects." Any person can hear well enough, the musician must do more. There needs to be unfolded in the consciousness those subtle qualities that are obscure to the untrained ear. A systematic study of the partial tones will unfold to the student a new and broad field in the realm of music, a whole symphony of tones will be heard, the existence of which the player had not before been in the least aware of. The term feeling expresses this sense better than the word hearing, for the true musician feels these tone relations, and the musical expression is largely governed by this sense, hence the value of its development. This will not come from a process of training the fingers, there must be established in the mind the musical sense that seeks expression through the instrument. The technical equipment will be called upon to furnish the means whereby to express the feeling that exists as the motive back of the whole study of music.

The partial tones furnish the basis of the whole harmonic system. A study of the tempered scale unfolds musical effects not usually taken into consideration by the pianist.

This is touching upon a few points of a system of ear training that will awaken the inner consciousness to a musical sense of tone relations. The possibilities for development in this direction are unlimited, which in due time will command the serious attention of musicians.

MAKING SPARE MOMENTS HELPFUL.

BY C. W. FULLWOOD.

Do you keep a note-book near at hand in the lesson hours? A new thought or suggestion should be put on paper at once, or at least immediately after the lesson. At your leisure you can amplify and whip into shape for the printed page. It may help other teachers or students.

Studio intervals can be utilized in various ways with profitable results: preparing work for the next pupil, reviewing the method, aptitude, temperament and possibilities of the pupil who has just left the studio, writing your thoughts of new details of method, a new way of dealing with old problems, reading some poetry with a natural, smooth-flowing rhythm, or doing something that will count in making odd moments result in interest and profit.

If you are a teacher in a country town consider your blessings, for you can slip out in the intervals of lessons and take Nature's tonic for tired nerves and brain. She will soothe and encourage you if you keep eyes and ears open for her suggestions and comforting thoughts. Nature study is a profitable fad for the music teacher.

John Wesley, the founder of Methodism, said: "My parish is the world." The teacher, musician or student who would be useful must not confine his thoughts to the studio, class of pupils, the circle of his art, or indeed to the community in which he lives. Push out into the world. In this day the printed page can bring the up-to-date musician in touch with the world of the arts, sciences and all progressive thought. The day is past when even a musician can be a one-idea man.

It is surprising what a fund of information, study and profitable thought can be achieved by utilizing the odd moments. It is said that Macaulay could master the contents of a book while waiting for breakfast. Others have studied a language by using the fag ends of hours. There is a world of truth in the old Scotch proverb: "Many a mickle makes a muckle."

In the line of professional reading many a helpful thought has come to me by reading a copy of THE ETUDE in the intervals of lessons hours. And upon vacations I generally take a bundle of THE ETUDE numbers with me in the country and read them in the hammock or in the old apple orchard on the farm; thus I keep in touch with my work even during the resting spell.

In fine, take care of the odd moments; they are golden treasures.

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

IN the *Mercure Musical*, Lucien Greilsamer begins a discussion on the hygiene of the violin, and treats at some length the methods of using and preserving that most fragile and delicate instrument. In former times, especially in Italy, it was often held against the body, so that many old instruments show a triangular mark on the back, due to friction. As chin rests did not come into general use before the time of Spohr, the early instruments will also show well-marked traces of the chins of bygone virtuosos. Antique costumes did not always permit the use of the chin, however, and this may have led to the Italian method of holding, mentioned above.

For keeping the violin when not in use, many have advocated hanging it on a wall in a dry spot sheltered from the sun's rays; but this practice has never become common. A violin should never be exposed to the changes and harmful effects of the atmosphere. Excess of dryness or dampness are both bad, as well as frequent changes of condition. A violin is best in its case. Metal cases, however, are to be considered dangerous, for they attract the dampness. Cases of wood, covered with skin of some sort, are recommended. After being played, a violin should not be put away at once, but some time should be allowed for the dampness of atmosphere and breath to leave it. Similarly, before playing, it is necessary to let a violin grow accustomed to the atmosphere of the concert room, otherwise much retuning will be necessary.

M. Greilsamer asserts that a violin must be kept tuned as much as possible. Any other procedure is a mistake, he claims, and destroys the vibratory power of the instrument. To show that a violin long in disuse cannot at once give good results, he relates the experience of Sivori with the famous "cannon" violin of Paganini, preserved in the museum at Genoa. The municipal council urged him to play this instrument, an old Guarnerius, but when he tried it at rehearsal he found that it would not stay in tune, and its tone was execrable. He substituted his own instrument in the concert, without saying anything of the matter, and the public went wild with enthusiasm at what they thought was Paganini's violin.

The general idea of the present has been that violins gain by being actually played; but this is not so, according to M. Greilsamer. He quotes a saying of the great collector Labitte, to the effect that the worst enemies of violins are the virtuosos. It is a fact that when a string breaks the equilibrium of the instrument is noticeably disturbed for some time. This being so, it is probable that being in tune, rather than being played, is what benefits the violin. It becomes crystallized, so to speak, in a position ready for performance, while an untuned violin becomes set in an unsuitable position. Thus the tuning of Paganini's unused instrument probably brought it into a condition of unusual strain, in which it could not vibrate readily, and the continual shifting of the wood to relieve the strain kept throwing the strings off pitch. As a corollary to all this M. Greilsamer believes that the old violins, by continual use, have now reached a point where they are beginning to deteriorate.

Music of the Russian Gypsies.

The *Monthly Musical Record* quotes an article by N. G. Shtieber on the Russian Gypsies and their music. With the exception of those in the Caucasus regions and Crimea, they show little aptitude in the vocal music. At times, in the large cities, they form choirs which soon become renowned for their excellence. There is a fairly large repertoire of songs, both in Russian and in Romany (the Gipsy language), sometimes unaccompanied, but often given with the aid of a seven-stringed guitar. The earliest choirs were founded in the reign of Catherine II (1762-1796), and some have continued their existence to the present day. They have had some celebrated conductors, among the best being the two Sokolovs, uncle and nephew. These choirs are now to be found only in Moscow or St. Petersburg, but they are as attractive as ever. In 1843 Liszt heard them, and became so enthusiastic over their music that on one occasion he forgot to appear at a concert of his own.

There have been great women singers among these Gipsies, also. Most famous among them was Tanya, who possessed great beauty of person as well as of voice. When Catalani heard this wonderful soloist, she took off a rich shawl she was wearing, and threw it around the beautiful Gipsy's shoulders, explaining as she did so that the Pope had given it to her as the greatest singer in the world, but she now felt that she had no longer any right to it.

The Southern Gipsies, who show more taste for instrumental music, make use of the violin, the zither, and a sort of drum called the daul. They have national dances as well as songs. On the whole, their music is no less interesting than that of their Hungarian cousins, so ably echoed in the works of Liszt and in the slow movement of Schubert's C major symphony.

The Opera in Europe.

In Paris the *Revue Musicale* is republishing Méhul's "Uthal" in its supplements. This opera dealt with an Ossianic subject, and the sombre impressiveness of the poetry gave the composer the idea of leaving out the violins altogether. The gloomy color of the viola thus brought into prominence was only too effective, for it made Gretry, after listening to the work, cry out, "I'd give a hundred francs now to hear the tone of a violin." The *Menestrel* continues Tiersot's account of Gluck's life. Debussy calls Gluck an old bore, but in his estimation no one is really great—except perhaps Debussy. The Opera-Comique has staged Rimsky-Korsakoff's "Snow Maiden." As Tschaikowsky's "Pique Dame" is due in New York next season, we may hope that other Russian operas will soon cross the Atlantic as easily as they seem to be crossing Europe.

Toscanini, our coming opera director, is spoken of by *Die Musik* as one of the very best of living Italian musicians. An excellent drillmaster, he knows just what he wants, and has been successful in Wagner as well as in the lighter schools. Something of a musical tyrant, he is an avowed enemy of the horny-handed encore fiend. Once, in Parma, a mob succeeded in making Isolde die for the second time in one evening, but Toscanini will not tolerate such procedure if he can help it, and once he left the Teatro La Scala because the audience tried to force a repeat of "Di Quella Pira" in "Trovatore."

Happenings in Germany.

In Germany the manuscript of Beethoven's Thirty Variations is offered for sale at the trifling price of 44,000 marks—about $11,000. If anything like this amount had been paid to the composer when he wrote the work he would have felt a blessed relief from the humble circumstances in which he lived. When we see how the dollars pour in to the composers of "rag-time" selections and popular marches, we realize what a sad thing it is to be a genius. This was especially true of Schubert, many of whose best songs went for twenty cents apiece, while publishers made fortunes out of them.

August Spanuth, of the *Signale*, says he is not a betting man, but if he were, he would stake heavy sums that Dr. Muck will some day return to Boston. If the wish could be father to the act, as well as the thought, Boston would have him back at once.

Eugen D'Albert's opera "Tiefland," with its tragic plot of true love and official intrigue, holds the boards well in Germany, and seems to be that composer's greatest success.

New Music in London.

In London the new Symphony Orchestra continues its performances of works by native composers. W. H. Bell is the latest to achieve local fame. The "English Rhapsody" of Delius was well received. Josef Holbrooke's tone-poem "The Viking," after Longfellow, received various comments. "It amazes, dazzles, and mercilessly shocks," said one critic. Selections from Granville Bantock's song-cycle "Sappho" were pleasing, best among them being the "Bridal Song." German's opera "Merrie England" has succeeded in concert form, while Purcell's "Dido and Æneas," in one of its many recent revivals, still arouses mild interest.

EVERY man has just as much vanity as he wants understanding.—*Pope.*

TURNING POINTS IN THE CAREERS OF GREAT MUSICIANS

By HENRY T. FINCK

THERE has always been some point in the lives of our great musicians where they have determined to do great things; sometimes as a result of disappointments in a certain method, in other cases because of special opportunities that happened to present themselves. Jean de Reszke's meeting with Sbriglio affected the whole course of his life, but it was not till he came to New York that he discovered his true mission. Up to that time he had presented admirable impersonations of diverse characters in French and Italian operas, but his acquaintance with the greatest of all opera composers, Richard Wagner, was superficial, Lohengrin being the only rôle he had attempted. At the Metropolitan Opera House he became intimately associated with Anton Seidl and a group of Wagner experts and enthusiasts among the singers. He saw at once what a glorious opportunity lay before him—the opportunity of amalgamating his bel canto, his perfect art of beautiful vocalization, with the dramatic intensity of German "Speech-Song;" and the result was that ere long he became the greatest interpreter of Wagner's tenor rôles the world has ever known.

To Edward MacDowell the psychological moment came early in his career. His mother had taken him to Paris, where he was accepted as a pupil at the Conservatoire. He liked his music study, but he also had a talent for drawing, and this he did not always exercise at the proper moment. One of his teachers who happened to have a remarkably big nose detected him one day in the act of finishing a surreptitious sketch of him. He saw at once that there was evidence in that picture of exceptional talent, and he took it and showed it to a prominent painter. This artist, an instructor at the Ecole de Beaux Arts, was so much impressed that he offered to take care of the boy for three years and give him free lessons if he would give up music for the pictorial art. The mother seemed in doubt what to do, but Edward, encouraged by Marmontel, fortunately decided to remain faithful to the divine art. It was a critical moment for American music.

If we turn now to some of the European masters, we find that in most cases there was a psychological moment which determined, if not the art to which they were to devote their lives, at any rate the branch of it and the style which they were destined to cultivate particularly.

Palestrina and the Reform of Church Music.

If Edward MacDowell saved his genius for American music, Palestrina, the first of the immortal composers, practically saved the whole art of music from taking a backward step which it would have taken generations to retrace. The story told in the musical histories that the church fathers at the Council of Trent (1545-63) decided to go back to the plain Gregorian chant, giving up all the polyphonic music with which the service had been enriched, and that at this juncture Palestrina wrote a mass which induced them to take back their decree of banishment—this story is now known not to be true literally, for such a decree was never passed; yet the actual facts amount to practically the same thing. The cardinals Vitellozzi and Borromeo appointed a commission to investigate the condition of church music, concerning which there was much dissatisfaction and complaint. The composers, in the exuberance of their technical skill, had transformed church music into ingenious complexities and Chinese puzzles in which the sacred words were utterly lost. The commission referred to demanded a thorough reform in this matter, and Palestrina was invited to show that Church music could be polyphonic, natural and devotional at the same time. He did so in three masses, which were sung by the united Papal choirs on April 28, 1565, in presence of the members of the commission, to their utmost satisfaction. The best of these masses was the Missa Papal Marcelli, which thenceforth was accepted as a model. Polyphonic music was vindicated.

How Handel Turned from Opera to Oratorio.

Another interesting story is that of how Handel came to write his best works. When he was eighteen he went to Hamburg, which was at that time the musical centre of Germany, noted particularly for its operatic performances. Here, in a few years, he himself composed four operas and then he went to Italy, where he remained three years and wrote more operas. London he first visited in 1710. Two years later he returned, and thenceforth, to the end of his life, in 1759, England remained his home. For years he devoted all his time to writing Italian operas—fourteen altogether—for the Royal Academy of Music; but in 1728 that institution became bankrupt, the directors having lost over $250,000. Nevertheless, Handel had so much faith in opera in England that he went into partnership with Heidegger, and, after a trip to the Continent to engage singers, set to work to compose more operas. For several seasons considerable success attended his efforts, but at last came the inevitable crash and he found that he had lost $50,000.

This was a calamity to him, but a piece of good luck for the art of music. He practically gave up the opera and made a specialty of the oratorio, in which he was destined to achieve results equaled only by Bach. Had he continued to write operas—as he probably would if he had not failed—he would probably be now forgotten, for his operas are never sung anywhere. The best of his oratorios, however, live, and will live for a long time. He wrote them between his fifty-sixth and sixty-sixth years, one of the many facts overlooked by Prof. Osler when he maintained that men of genius do their best work before they are forty.

Bach's Position in Leipzig.

In the life of Bach there is no turning point as decisive as that in the career of Handel. He had a chameleonic power of adapting his genius to the prevailing hue of his surroundings, writing for the organ while he was organist at Arnstadt and Mühlhausen, orchestral and chamber music while he was chapelmaster at Köthen, and choral works while cantor of the Thomas Church in Leipzig. Whatever he wrote—for organ, harpsichord, choir, or orchestral instruments—was first-class, yet it is in choral music in particular that he is preëminent, and the psychological moment in his life was therefore undoubtedly his Leipzig appointment in 1723, a position which he held for twenty-seven years. It was by no means an ideal position; he was harassed in many ways, he had only a few players to perform his works, and the singers were boys who were unequal to their technical demands, not to speak of their emotional import. All the more must we admire the Passions, the B minor mass and the three hundred cantatas he produced under these circumstances.

Gluck's "Pasticchio."

Like Handel, Gluck got his operatic training chiefly in Italy, and for a number of years he wrote operas in the style of Piccini, Jomelli, and other favorites of that time. The turning point came in 1746, when he produced in London a "pasticchio;" that is, a hodge-podge made up of arias from various operas of his. It was an inartistic thing for him to do, and fortunately it was a failure. That made him reflect; at the same time he had a chance to hear the works of Handel, and in Paris the operas of Rameau, who differed favorably from the Italians of his time in the greater respect he had for his texts. His attempts to follow in Rameau's footsteps found little sympathy in Germany, so he made Paris his home and there wrote those master-works which illustrate his maxim that the music should be to the libretto of an opera what the color is to the sketch in a painting.

Mozart's Theories.

Mozart's theory of opera was the opposite of Gluck's. "In opera," he wrote, "poetry must absolutely be the obedient servant of music." Early in his career he had found, too, that the composer must be the obedient servant of the singer. At that time the great and spoiled vocalists still insisted on having their airs made to order, like tailored garments. To the end of his brief life Mozart had to write arias for the singers as well as for the operas; there are some in "Figaro," "Don Juan," and even "The Magic Flute," which have no other reason for existence—beautiful as music, but out of place and injurious to the action. There is no definite turning point in this case; but the wonderfully dramatic music of the last act of "Don Juan" shows that, had he lived longer, he might have done much in the way of anticipating Weber and Wagner.

That Mozart had the courage of his convictions was shown on various occasions. To the Emperor who told him there were too many notes in one of his operas, he retorted: "Just as many, your Majesty, as there ought to be." And when his publisher said to him: "Compose in a simpler and more popular style or I will print no more of your compositions nor will I give you another penny," Mozart replied sadly, "Then, my good sir, I must need resign myself to die of starvation."

Beethoven's Awakening.

In the life of Beethoven the most important event by far was his change of residence from Bonn to Vienna when he was twenty-two years old. For his early education the small town on the Rhine had been good enough; he had had a chance to get lessons, to hear music and even to become a member of an orchestra; but this orchestra included only fifteen stringed instruments, and for the hearing choral music Bonn presented no opportunities at all. Vienna attracted Beethoven instinctively as the best place for one who was destined to do so much for the development of orchestral music. Here, Mozart wrote to his father in 1781, there was an orchestra, the Tonkünstler-Societät, with no fewer than 180 players. Here, Mozart and Haydn had exerted their influence. In 1793 Beethoven had a chance to hear Haydn himself conduct his "London" symphonies. In Vienna, too, there was infinitely more opportunity to hear the great singers, pianists and violinists. But above all the had opportunity to hear his own works, and what that means to a composer who is original and an innovator in every way we see best in the case of Haydn, who may be briefly considered next, though he should have preceded Mozart chronologically.

Haydn and the Esterhazys.

Haydn was a lucky man, and he knew it. He had his trials and tribulations as a boy and a young man, but in 1761, when he was only twenty-nine years old, he was engaged by Prince Esterhazy as conductor of his private orchestra in Eisenach. This orchestra, which was gradually increased to thirty players, was entirely at the service of Haydn. As he himself wrote: "My Prince was always satisfied with my works; I not only had the encouragement of constant approval, but as conductor of an orchestra I could make experiments, observe what produced the effect and what weakened it, and was thus in a position to improve, alter, make additions or omissions, and be as bold as I pleased. I was cut off from the world, there was no one to confuse or torment me, and I was forced to become *original*."

Undoubtedly, the evolution of orchestral music would have been greatly retarded had not Haydn enjoyed these opportunities. His engagement by Prince Esterhazy was a turning point which affected not only him but the whole art of music.

Weber and the Romantic School.

One of the most important turning points in the history of music was brought about by Weber. Before his time Italian opera ruled throughout Germany. Frederick the Great's feeling that he would rather hear a horse neigh than a German prima donna sing was shared by many. There were great German singers, too, but they had to assume Italian names to make people listen to them. As for German operas, they had to be translated into Italian before they could be brought on. Weber's appointment as conductor of a real German opera in Dresden was, therefore, an event of epoch-making importance. Yet the Italian influence was still powerful that he was unable to produce any of his own operas until after the extraordinary success of his "Freischütz" in Berlin. That opera broke the boycott on German music in Germany, and ere long native art came to be esteemed as highly as the imported article. Nor was this the only way in which "Der Freischütz" marked the beginning of a new epoch. It was the first opera of the romantic school—the school which appeals preëminently to the emotions, the school which reached its culmination in Wagner.

Schubert's Turning Point.

Before Schubert the lyric song was looked on as a bagatelle—a mere trifle. When Bach or Handel, Gluck or Mozart, Haydn or Beethoven had a good melody they promptly stowed it away in a big oratorio, opera, sonata or symphony. There were then no musical butterflies or humming birds; only peacocks and ostriches. Most of the composers named wrote detached songs, too, and a few of them are inspired; but Schubert was the first who, day after day and year after year, was willing to have his best thoughts and deepest feelings crystallize into *Lieder*. His procedure marks a turning point of incalculable importance in the evolution of the art. Schumann, Franz, Jensen, Grieg, Liszt and others followed in his footsteps and planted their flowers in the garden started by him.

Schubert also was the first who showed that it was worth while to put as much of the essence of genius into a short piece for piano as into a sonata. Beethoven wrote short pieces, too, but he quite properly called them "Bagatelles." Schubert's "Musical Moments" and "Impromptus" are anything but trifles; Rubinstein regarded them as even more wonderful emanations of genius than his songs; but they were too poetic to be appreciated at once, and it was not till after the subsequent "Songs Without Words," by Mendelssohn, had paved the way that their importance was recognized.

Schumann at Heidelberg.

When Schumann gave up the study of law to take up music, he intended to make his mark as a concert pianist. He had lost much time which should have been given to practice, and, being dissatisfied with his slow progress under Wieck, he made, in the autumn of 1831, a foolish experiment, aided and abetted by a fellow student at Heidelberg named Töpken. With the object of making his fingers more pliant and independent, he invented a machine into which he put his right hand. The result was that the third finger was disabled permanently and his pianistic plans frustrated. At this critical point he fortunately did not return to his legal studies, but decided to become a composer. Had he become a concert pianist it is quite likely that he might, like Bülow, never have written anything of importance.

For music itself there is also a turning point in Schumann's career. He became the first great musical journalist, and as such exerted a twofold power in discovering and calling attention to men of genius (Chopin, Berlioz, Franz, Brahms), and on the other hand in making war on the charlatans whose object was to astonish the natives by brilliant tricks of execution rather than to appeal to their musical taste and feeling.

Chopin and Poland.

When Chopin was twenty-one years old he left his native country, Poland, never to return to it. This was the turning point in his career. The mission of his life was twofold: to introduce the quaint charm of Polish folk music into art and to reveal the soul of the pianoforte. He remained in Poland long enough to become thoroughly saturated with native music, and as a foreigner in Paris he was probably even more likely, because of homesickness, to revel in Polish rhythms and melodic tunes than if he had remained at home. The French element in his music—the clearness of statement and the elegant finish of form—was also more likely to be developed in Paris than in Warsaw. The best pianos were at that time made in Paris. Chopin was influenced by their peculiarities, and in turn the quality of his music and the demands it makes for varied tone-color spurred on the inventors to keep pace with his genius. In Paris, moreover, Chopin was in daily intercourse with many of the most eminent men and women of the time, whose conversation and example stimulated his genius.

Many other composers might be referred to, but the foregoing examples suffice to illustrate the influence of environment, fate or accident on creative genius.

PUT YOURSELF IN HIS PLACE.

BY EDITH ROSSITER PEET.

NOT long ago I heard a teacher say: "I feel that I must come down to the level of my pupils in order to keep them interested."

What is your mental attitude toward your pupil?

Do you feel that you must *drag* him to your height of knowledge?

Do you feel that you condescend, in the endeavor to impart a meagre portion of your learning to a new, untried mind?

If this is your attitude, there must be a thorough reconstruction of your mental processes before you can hope for success. Children instinctively recognize *conscious* superiority and resent it. This feeling of resentment is not confined to children. Would you not feel the same, under similar conditions? When you meet a person who seems to have placed himself on a pedestal are you not disposed to be critical of that person's words or acts? Can you expect less than criticism from your pupil if you seem to feel yourself superior to him?

The teacher who, in any manner, or to any degree, antagonizes his pupils achieves results of doubtful value.

I have in mind a talented young girl, who studied for a year with a teacher of wide reputation and corresponding price. She was asked if she felt that her gain was commensurate with the expenditure of time and money. Hesitatingly she replied: "I hardly know what to say—of course I got many new ideas—but I was so afraid of my teacher I could not enjoy my lessons."

Why not put yourself in your pupil's place and apply the Golden Rule?

Your pupil is no doubt endowed with ordinary ability—the privilege of teaching genius is vouchsafed to few. These few can take no credit to themselves for the development of genius—a genius comes to his own, not because of, but in spite of tutelage. The ordinary child progresses in proportion to his interest in his work, and to arouse and hold that interest is your task. Prove first your personal interest in him and his.

What is his favorite employment of his leisure time? It may be constructing machinery or training guinea pigs. For the time being your interest in these pursuits must be almost equal to his. A child works and plays so much more happily if his work and play are seemingly shared. You have shown your interest in his favorite amusement—a delightful comraderie is established—he is now willing to reciprocate—to work with you at the piano to produce a beautiful and harmonious result. Second, know the mother or guardian of the child. Learn her attitude toward you, toward the child and toward music. You will find as many degrees of understanding and of ambition as there are mothers.

Perhaps the child is quite devoid of talent, has no love for music, but is urged to the study thereof by the ambitious mother, who would have him a Paderewski, "willy nilly."

Put yourself in his place; bring to bear upon parent and child Tact with a big, big T; a real human interest and a sincere desire to be of use to them.

Do you always give your pupil a reason for each step he takes?

Do you not think it would add to his interest to know why he must learn scales and exercises; why his thumb must go under quickly; why he must learn perfect legato playing first; why a hunting song is always written in 6-8 time or its equivalent?

Encourage him to ask questions. If you cannot answer them, confess it frankly and promise to have the answer ready for the next lesson. Make a note of the question and never fail to have the answer ready as you have promised.

With much of the present day teaching music—the studies already named and often described as well—it is easy to keep the pupil interested.

With technical work this is another matter and there is seldom an attempt made to have them anything but mechanical.

Why not invest their work with imaginative interest?

If Chopin could say with impunity that his beautiful Valse, Op. 64, No. 1, described "a dog chasing his tail," surely you may draw on your imagination to any extent. You need no justification for any method used which will result in actual pleasure in an even pearly scale, in lieu of the usual "pulling a tooth" performance.

Invent a fairy tale about the scales. Here is a sample:

On the top of a high mountain stands a beautiful building called Harmony Castle. On guard, before the door of the Castle, stands Giant Discord. Leading to the Castle are eighteen paths called major and minor scales. When your fairy fingers can run up and down the scales correctly and smoothly, so that the Giant Discord will not waken—then you can get by him into this lovely castle.

Each exercise can have its story. A Danish philosopher has said: "Children live in a world of imagination and feeling. They invest the most insignificant objects with any form they choose and see in it whatever they wish to see."

Let the pupil use his own inventive powers. The expression of his idea will stimulate his imagination—show his trend of thought, giving you a sure insight into his character.

Again putting yourself in his place, should you be arbitrary in selecting a study, if he finds your selection absolutely uninteresting?

You are, of course, the best judge of his needs, but are there not times when it would be good policy to let him make the choice? The study decided upon, let him hear it, let him construct a story, if none is suggested by the title. If the title be an unfamiliar subject tell him to find out what he can about it, and if feasible and possible, something concerning the composer also.

There are several Kindergarten methods of teaching, but for the great majority the prices of instruction and paraphernalia make them prohibitive.

With any method you should "Put yourself in his place," thinking always that the development of one mind and soul, along right lines, means the uplifting of countless others, not minimizing the beneficial effect upon your own character.

CORRECT PRONUNCIATION OF THE NAMES OF WELL-KNOWN MUSICIANS.

A COMPANY manufacturing phonographs has had such a demand for information regarding the proper pronunciation of the names of prominent artists that it has prepared the following list. Many of our readers who have laymen continually questioning them upon this point will find this list a serviceable one.

Albani (*Ahl-bah'-nay*)
Ancona (*Ahn-koh'-na*)
Arditi (*Ahr-dee'-tee*)
Auber (*Oh-bair*)
Bach (*Boch*)
Barthelemy (*Bahr-thel'-ee-mih*)
Beethoven (*Bay-toh'-ven*)
Bellini (*Bell-leen'-ee*)
Berlioz (*Bair'-lee-ohz*)
Bizet (*Beezay*)
Boito (*Boh-ee'-toh*)
Calvé (*Kahl'-veh*)
Caruso (*Kay-roo'-soh*)
Chaminade (*Sha-mee-nahd'*)
Chopin (*Sho-pahn'*)
Dalmores (*Dal-mo'-rays*)
David (*Dahveed*)
De Gogorza (*Day-go-gor'-zah*)
Delibes (*Deh-leeb'*)
Donizetti (*Doh-nee-tseté-tee*)
Drdla (*Dird'-lah*)
Dubois (*Doo-bwah'*)
Farrar (*Fahr-rahr'*)
Faure (*Fohr*)
Gadski (*Gahd'-skee*)
Gilibert (*Zhee'-lee-bair*)
Giordano (*Jawr-dah'-noh*)
Gluck (*Glook*)
Godard (*Go-dahr'*)
Gounod (*Goo'-noh*)
Grieg (*Greeg*)
D'Hardelot (*Dard'-loh*)
Haydn (*High'-dn*)
Journet (*Zhor-nay'*)
Juch (*Yuke*)
Kjerulf (*Chhyair'-ulf*)
Lange (*Lahng'-eh*)
Leoncavallo (*Lay-on-ka-vahl'-loh*)
Liszt (*List*)
Mascagni (*Mahs-kahn'-yee*)
Masse (*Mah-say'*)
Massenet (*Mas'-seh-nay*)
Mendelssohn (*Men'-del-zohn*)
Meyerbeer (*My'-er-bair*)
Moszkowski (*Mos-koff'-skee*)
Mozart (*Moh'-tsahrt*)
Nicolai (*Nee'-koh-ligh*)
Offenbach (*Of'-fen-bach*)
Perosi (*Pay-roh-zee*)
Pierne (*Pyair'-nay*)
Plancon (*Plahn'-song*)
Ponchielli (*Pohn-kee-yell'-ee*)
Puccini (*Poo-tchee'-nee*)
Renaud (*Ree-noh'*)
Rossini (*Ros-see'-nee*)
Saint-Säens (*Sah-sahnz'*)
Schubert (*Shoo'-bairt*)
Suppé (*Soop-pay'*)
Tamagno (*Tahm-mahn'-yoh*)
Thomas (*Toh'-mas*)
Thomé (*Toe-may'*)
Tschaikowsky (*Tshigh-koff'-skee*)
Verdi (*Vair'-dee*)
Wagner (*Vahg'-ner*)
Waldteufel (*Vahld'-toi-fell*)
Wcher (*Vay'-ber*)
Wienawski (*Wee-nee-ows'-kee*)
Yradier (*Ray'-de-ar*)

While these are the strictly correct pronunciations, it is only fair to say that a few of the names have become so Americanized, so to speak, that it is quite good form to anglicize them if desired. Some examples are: David, Mozart, Meyerbeer, Wagner, Weber, Verdi, Thomas, etc., which are frequently pronounced just as spelled.

The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your questions and the answer

Libraries for Students.

"I would like to ask a few questions in regard to starting a library for my pupils, and also something about methods of teaching. Do you think it would be a good idea to try to get up a general library for class use? I am teaching a kindergarten method, and find it very beneficial, but I seem to need a place of resort for reading purposes in order that the students may gather more general information. My idea is to make a collection of books and albums that the pupils may use at their pleasure, for while some are able to buy all they need, others are not.

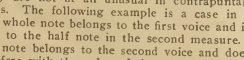
"Next, I would like to know what to do with pupils who have learned to read music simply by lines and spaces, and do not know the alphabet names for the notes. Some of these are far advanced. I am so 'old timey' that I cannot feel that they get into their music as well as pupils who know the notes as A, B, C, etc., and know the octave that each one belongs to.

"Is a note tied when a curved line extends from one note to another of the same degree when each is in a different measure, and there are other notes between? Or is what seems to be a tie intended for a slur? This is a very simple question, but the tie confuses pupils."

The library is an excellent idea, and if you can succeed in forming it, ought to be of great benefit to your pupils. From a small beginning it may grow to contain a large number of volumes. Could you not form a library association among your pupils which would serve as the nucleus of a much larger one as time passed? Let each pupil contribute a small sum annually, for example one dollar. It could be started on even a smaller contribution. But with twenty dollars you could purchase quite a number of books, which should be jointly owned by the library association. After a time you could admit outsiders on payment of a certain fee, and your association might become a very strong one. Your books, however, should be very judiciously selected, especially if there are many children. There are many excellent musical books which children would be unable to understand. Rules and regulations for such a library association could be thought out in detail, and experience would suggest many. After a time you could begin to add four-hand music, which your pupils could use for ensemble practice.

I should think that the pupils you mention who cannot read their notes would of their own accord find it necessary to learn them. It is not a difficult task. There are only seven letters in the musical alphabet. Simply urge them to set about learning to read the notes accurately and quickly.

As to your third question, it is difficult to give you a direct answer in the absence of an example. In such a case as you mention there could be no tie unless the first note had sufficient time value to last over to the note to which it seemed to be tied. Even instrumental music is often written in parts similar to vocal writing. In such cases ties are frequent which seem to be contradicted by notes between, and advanced pupils are confused by them. They are not at all unusual in contrapuntal passages. The following example is a case in point. The whole note belongs to the first voice and is tied over to the half note in the second measure. The half note belongs to the second voice and does not interfere with the value of the whole note, neither is it struck a second time, as inexperienced players invariably try to do:



Finger Extension.

"Can you suggest any means by which I can gain in reach? I am a pianist handicapped with so short a reach that it drives me to distraction. Do you know whether good results have ever been obtained from cutting the tendons?"

About twenty years ago there was much discussion of the supposed benefit that would result from cutting the tendons. The first one who submitted to the operation was enthusiastic for a time, could raise his fourth finger freely, etc., and a new era in hand development was predicted. But it was not long before a silence fell over the advocates of tendon cutting that has never since been broken. The severed tendons grew together again, healed like any other wound, and the victim was no better off than before. Your better plan will be to drop into a drug store and purchase a half dozen corks, three for each hand, of fairly large size that will spread the fingers not too severely when pushed close up to the hand. Wear these for a time every day, when the hands are unoccupied, while reading a book for example, being careful not to overtire them at first, however. I have known some to wear them after going to bed. After a time you can procure slightly larger corks if you desire. Try this for two or three months and then report to the ROUND TABLE, that others may know the result of your experience.

Methods.

"I have been taught to hold my hands quite still and close to the keys, except in staccato playing. I have seen others, who have studied in Germany, lift their hands and arms high, and it has been called the 'Leschetizky Method.' Can you explain the different 'methods' a little more fully, and let me know whether the former is known as any particular method?"

Modern artistic piano playing requires the utmost freedom in the use of the entire arm and hand. There is a great deal to be learned besides the quiet hand that is used in legato finger passages. This is by no means peculiar to the Leschetizky method. There is nothing about the Leschetizky method that is distinctively different from those of other well-informed teachers. Indeed, I was surprised in reading the various books and articles on the Leschetizky method to find nothing new to me. The exercises and even the manner of presenting I had been in the habit of using for years. The distinctive feature of the Leschetizky system is the thoroughness with which he insists on the work being done. He makes his pupils work for months on exercises that pupils in America would think their teachers were asking a good deal to keep them at for a week.

Small Children.

"Have you anything in the way of helps in teaching the piano to children five and six years of age? I have undertaken such work, but find it very difficult, as they know nothing, not even the alphabet, and at that age are incapable of thought. If you can refer me to anyone who could assist I will be grateful."

Yes. Every copy of THE ETUDE can help you. You will find frequent advertisements in THE ETUDE of systems of teaching especially adapted for children. As a general suggestion, you will find that small children can easily be taught to associate each line and space of the staff with its respective key on the piano. The first exercises not covering more than five keys make this still easier. There are only seven letters in the musical alphabet, and these can be taught one by one during the process. Do not try to keep the small child's mind long on the point that is being studied, but talk to her at frequent intervals about things that interest her in her little world, after which she will give her attention to the music with fresh interest.

Newly Assigned Lessons.

"Should not a teacher go over the lesson newly assigned to a pupil, and give instructions as to how it is to be learned and rendered? What is your opinion of a teacher who does not do this? Are they doing justice to the pupil? I refer to both beginning and advanced pupils."

It certainly is a wise thing for a teacher to point out the special difficulties, etc., in the advance lesson. With some pupils it is essential, particularly beginners, as they have not sufficient knowledge or capacity to correctly decipher the music page without help. As time goes on and the pupils become more advanced the necessity for this will grow less and less. They should then be taught to stand on their own feet as much as possible. They never can be said to possess musicianship until they can learn their music with at least a reasonable degree of accuracy by themselves. But this is a point on which no definite rule can be laid down, except in the case of beginners. Some will need more advance instruction than others.

A List of Etudes.

"Your advice to teachers has been most helpful to me, and now I wish very much that you would answer a question for me. Will you please give a graded list of studies from the first to the sixth grade? Using Mathews' Graded Course, what do you advise using in connection with it? I should also be glad of any suggestions for teaching very young children."

For first and second grade, Berens, Op. 70, Books I and II; Czerny-Liebling, Selected Studies, Book I; Duvernoy, Op. 176, Books I and II. Third grade, Czerny-Liebling, Selected Studies, Book II; Heller, Op. 47. Fourth grade, Heller, Op. 46 and 45; Bach, Little Preludes; Presser, Octave Studies. Fifth grade, Cramer, Fifty Selected Studies; Bach, Lighter Compositions. Sixth grade, Czerny-Liebling, Selected Studies, Book III; Bach, Two Part Inventions; Doering, School of Octave Playing; Harberbier, Op. 53, Poetical Studies. Technical exercises from Plaidy and Mason constantly. You will find suggestions in regard to young children elsewhere in this column.

Practice Time.

"I have taken THE ETUDE for nearly a year, and find a great deal of valuable information in it, and I write to you for advice. I am seventeen years of age. I play fifth and sixth grade music and have five hours daily for practice. Will you kindly tell me how much of this time should be spent on technic and etudes."

Not less than one hour, and better one hour and a half. You will find that after you have been through your scales, in octaves, double thirds and sixths and chromatics, arpeggios in various forms, including the seventh chords, octaves and special exercises, that your hour is more than used up, and there are always passages in your pieces that need to be made exercises of. After spending another hour on etudes you will still have one-half of your time left in which to practice pieces, memorizing, repertoire work and reviewing.

Learning the Violin.

"Would it be possible for one who is a good pianist, but in middle life, to learn the violin well enough to play simple quarters?"

I know no reason why you should not be able to do so. Being, as you say, a "good pianist," your muscles are flexible and you will not have this great drawback to learning to play in middle life to conquer. You may find your progress a little slower than it might have been earlier in life, but still you will have the advantage of a mature judgment to direct your study, and with energy and concentrated application will doubtless accomplish much.

Stubborn Pupils.

"Can you suggest any way of interesting a fourteen-year-old boy who has recently come to me? He is fairly intelligent but will not put his mind on his work. Neither coaxing nor coercion is of any avail. Although he has had three years' previous study, yet his touch is heavy and his tone far from musical, and he cannot play even the simple studies of Loeschorn's Op. 84 without much stumbling. Lessons will be discontinued very soon unless more progress is made."

"What would you advise me to do with a disobedient and disrespectful masculine pupil who is unwilling to study and practice, and yet who is forced to by his parents? He is lazy and quick-tempered, and unwilling to spend any time on technic, only playing a little at his pieces."

The two foregoing questions have come almost in the same mail. In a general way one can only say in regard to such pupils that they would better be dismissed. Boys who are so stubborn and refractory are usually hopeless. The regeneration of human nature is not the teacher's prerogative; he can only guide and develop. He cannot implant a taste for music where there is absolutely none. If parents place such children in your hands they should give you permission to exercise your authority in whatever way you think best, and should back you up in your endeavors. The boys should be given to understand, sternly but kindly, that certain work must be done, and the parents should see to it that they do it when under their jurisdiction, as they must be most of the time. If parents cannot control their children they can hardly expect an outsider to do better during the few odd moments at his command. In the public schools teachers have means of exercising their authority, and insisting that given work be done. Music teachers have not this advantage. One thing, do not be hasty or petulant with "ill-tempered" boys. Maintain your dignity very quietly and with great firmness, and give them to understand that you intend to keep the controlling hand. Simply do the best that you can along these lines, take the parents into your confidence, if possible, and then, finally, if you can accomplish nothing, let the pupil go. Another thing, it is sometimes the case that the parents are as stubborn, ignorant and impossible as the children, in which case your path is not an easy one.

Learn Finger Motions.

1. "What can I do to improve the touch of a girl of fourteen, who reads and memorizes beautifully, but lacks the ability to play smoothly? She simply pounds, and is so slow in getting her hands changed from one note to another that the effect is ruined. I have repeatedly given her exercises for quiet hand; also Mason's two-finger exercises, and she is using Presser's 'First Steps' as a study book.

2. "What studies should I use following the third book of the Standard Graded Course, for a girl who learns her pieces so much better than her studies? She does not play Volume III satisfactorily, but wishes to be advanced. She says that if she should put the entire time between lessons, on the studies, she could not get them. Yet she plays pieces in advance of them, and plays them well."

Have her procure a metronome if possible, and with it practice the slow trill for several weeks, making a thorough study of it. Set the metronome at 60. Let there be two beats to each note at first, one beat to the up-raise of the finger, and one to the strike. Practice with each pair of fingers. Then practice with one beat to each note, then with two notes to a beat, and finally four. When the student can play this well, set the metronome one notch higher, and keep setting higher as progress is made. Gradually add three, four and five note exercises such as you find in Plaidy. Proceed carefully and insist on quiet hand and finger motions. Treat the scales and running passages in similar manner. You would better drop the Mason two-finger exercises for a time, or until you secure a quiet hand and a better use of the fingers. For the second pupil why not try the Liebling selection of Czerny Etudes, omitting some of the easy ones at the beginning, and persuading her that a review will benefit her, and begin with those that she can learn readily? After she has finished the first book, select some of the best of Heller's Op. 47, after which take up the second book of the Liebling-Czerny Etudes.

Rote Songs.

"What is the purpose of the rote song, and what should be required in it as to length, tone range and sentiment? I will be greatly obliged if you will answer this, for I have been asked in regard to it and am unable to answer."

The rote song is simply such a song as you would teach children that know nothing about music. It is taught by singing it over to the children until they can repeat it after you. Any simple song is suitable that is within the compass of a child's voice, and is of such sentiment that pleases children.

Double Sharps and Flats.

"Will you please inform me how to play the double sharp and the double flat?

"I have been through Clementi's Sonatina, Op. 36, No. 1, and I am almost through reviewing it. What book would you advise me to study next?"

A single sharp indicates that a key one-half step higher be struck, and a double sharp one a step higher. For example, for C double sharp you will strike the key D on the piano. The double flat is simply the reverse process. You will find the three Sonatinas of Kuhlau, Op. 20, to your liking.

HABIT IN STUDY AND TEACHING.

BY W. FRANCIS GATES.

THE subject of habit formation is one of the most interesting in psychology, and one in which the musician is mightily interested, as a good part of his day's work consists of forming habits. What is playing or singing but the expression of musical thought through mediums that are the result of habits? Habit is the unconscious and accurate doing of a thing, and this unconscious performance is produced by hundreds of repetitions of conscious actions, carefully directed by the mind. Correct habit is the *sine qua non* of the musician. To acquire it he spends tiresome hours, days, years. Let us look at this subject from several viewpoints.

In the first place, habits are more easily formed in youth than later. It is said a man's habits of life largely are fixed before he is twenty. It may be said that a musician generally has made himself whatever he is to be by the time he is twenty-five. Nearly all the great musicians had claim to that title by the time they had reached that age. When the student realizes these things, he becomes aware that he must work hard between the ages of eighteen and twenty-five—those years in which he would play rather than work. But it is the early worker who forms the habit.

Prof. James Writes: "The great thing in all education is to make the nervous system our ally instead of our enemy. The more detail of our daily life we hand over to the effortless custody of automatism, the more our higher powers will be set free for their own proper work." How true this is of the musical life! Once the technical habit acquired, then the musical nature is free to express itself. There are habits of expression, of æsthetics to be acquired, otherwise our interpretations would be chaotic, bizarre, undignified, insane. Given care correct aim and pertinacity in the habit-forming days, the student need feel no alarm concerning the outcome; he will have made the most of himself.

Habit and Will Power.

It requires tenacity of will power to hold the mind and body to such a course of practice as will dig the habit-rut. The exercise of a faculty gives it strength. It lives by work. So the will becomes stronger until it is thoroughly reliable. This argument is one of the strongest reasons for the study of music by children. The parent who holds a child to his musical task is doing much more for his offspring than merely giving it an outlet for its musical nature; he is helping it form its character by means of will-exercise.

Every exception to the correct repetition that is to form the habit is a stumbling-block, a serious delay. Says James: "Each lapse is like the letting fall of a ball of string that one is winding. One slip undoes many turns." He adds: "Do more than you need. Do some things every day for the simple reason that you would rather not do them." This is to strengthen self-control. How vital these rules are in musical practice—in such matters as fingerings, for instance! Ten times right, two times wrong; what will be the thirteenth? But twelve times right—and the thirteenth is assured.

Scope of Habit.

Habit deals with larger things than the acquirement of technic. It is correct habit that takes one to the instrument for the day's work; habit that impels careful practice; habit that brings punctuality; habit that begets courtesy; habit that suggests the daily exercise; habit that causes hygienic living; habit that emphasizes careful eating and moderate drinking, plentiful sleeping—habit, habit, habit, "from the cradle to the grave," and fortunate is he who early lays the foundation of those habits which leave only cause for self-congratulation rather than regret.

THE NECESSITY OF A VACATION FOR MUSICIANS AND STUDENTS.

BY EDITH LINWOOD WYNN.

[The summer-time is usually the period in which musicians who are tied down by regular teaching and study seasons hope to accomplish courses of study which will advance them in their musical work. The musician should always look forward to the fall with the realization that he is better able to perform his musical work than he was a year previous. However, if the season has been extremely hard, it is far better for the worn-out teacher to look to his health and prepare for the worn-out teacher to look to his health and prepare for the onerous work of the coming season with a better body. Miss Wynn points out some of the evils of mistaken summer study courses.—THE EDITOR.]

It is absolutely essential that all teachers who have large classes during the year should take some form of vacation during the summer. There are a few who, because of superior constitutions, can teach throughout the summer with no serious injury to themselves. Others teach in a high-strung and nervous way. A drain upon the health of the teacher means a corresponding drain upon the busy young teachers who are trying to get a few thoughts from a great teacher during a period of six or eight weeks.

City teachers say that the teaching season is growing shorter each year, hence it is necessary to do some supplementary work during the summer months in order to meet the needs of teachers who, being remote from city centres, desire to add to their teaching repertoires. Many of these teachers who desire lessons do not play, have not played for years, hence their work can only be of the pedagogic or interpretive kind. Some artists who do play spend six weeks during the summer reviewing and playing teaching works for teachers who have not played for years, yet who are sound and logical thinkers and, in the main, good taskmasters.

Abroad we could find very few teachers who would or could conduct these interpretive classes with beneficial results. The question, *"What shall I teach?"* is of more importance, it seems, in our rushing American life, than *"How shall I teach it?"*

The American "Rush" in Music.

What a mad rush we live in! No one realizes it more than the overworked music teacher, and yet our restless American life exacts much even from the most sensible. I am reminded of a misspent summer in Europe. Three or four pupils accompanied me. They were worn out and I was exceedingly tired from the year's work. The opportunity came to study with a celebrated teacher. He had a few weeks before managed a great festival in Berlin. I do not think that he played one note of the three octave scales in time and I most certainly did not. Temperamentally we were like circular saws. You know the result. Nothing was accomplished and I returned to America in a dangerous nervous condition for my winter's work. I recall also that several of my friends who had journeyed far to study with Professor Raif missed that great opportunity that summer because of his illness and death.

To all American students who believe that a European summer will give them an equivalent of several years of American study I would say: It is not an easy thing for one who does not understand foreign languages and the peculiar restless conditions of a short continental season to derive any benefit from such a trip. Your teacher is worn, jaded, irritable, entirely out of sympathy with your limitations and fully convinced that America is a land of musical ignorance. There are exceptions to all rules.

Summer Study Abroad.

Certain distinguished Parisian, as well as Berlin, teachers have taught many Americans in the summer, but these pupils have invariably been concert players who had prepared for higher study and who knew how to practice. When you go to such teachers they will expect you to play, and play well. Frankly, great foreign teachers have no time for the drudgery and routine of teaching. They have fine assistants and I recall that a plain, simple German woman who had been the assistant of a celebrated Berlin piano teacher for years taught so well that many of my friends preferred to go over their teaching repertoire with her. A vacation of study in Berlin or Paris is no *vacation* at all. A summer vacation in Prague is madness.

Nervous Teachers Must Rest.

Teachers with nerves so tense that the snapping of a violin string or the moving of a chair sends them into semi-hysterics have no right to use a summer vacation for severe and exacting study. The teacher who practices very seldom during the year cannot begin six or seven hours of daily practice in the summer without serious detriment to health.

It is a wonderful thing to be able to cast off the load of care which seems to oppress us as the spring advances, and go to the woods and fields. And how little it costs, after all, yet how much a strenuous summer of hard study at home or abroad takes out of an already sapped constitution! I am a country woman. That may be the reason why I like the "camp idea," which, since it offers tired teachers a means of recreation and fellowship, is ideal, especially if the members are not neurotic.

MUSIC, if it is to be seriously cared for, if it is to have any relation to the deeper interests of life, must be in close relation to feeling; it must be wedded to the words in indissoluble bonds, for music and words are but different methods of communicating feeling.—*Wagner.*

Explanatory Notes on Etude Music

Practical Teaching Hints and Advice for Progressive Students and Teachers

By MR. PRESTON WARE OREM

RONDO IN D—W. A. MOZART.

Classics of this type remind one of a beautiful piece of Dresden china or a miniature by Watteau, perfect in their artistic simplicity, refined and polished to a degree. The few detached pieces and movements for pianoforte of Mozart, aside from his sonatas, are nearly all of rare interest and beauty. Of these the "Rondo in D" is one of the most noted. It is to be found on the recital programs of many great artists and it is widely used in teaching. It is one of the most striking examples in existence of the form known as the "sonata rondo." Briefly speaking, a "rondo" is a form of musical composition in which the first or principal theme reappears after each new theme. There are usually three or more themes, each in a related key. There are various elaborations of the rondo, of which one of the most interesting is the "sonata rondo." This form partakes of the characteristics both of the rondo and of the "sonata-form," the second theme also reappearing after the final reappearance of the first theme. Curiously enough in Mozart's "Rondo in D" there is but one principal theme, which by changes in key and in treatment is made to do duty for all three themes; and yet there is no sense of monotony. The complete first theme (key of D) ends at the sixteenth measure of the piece and is followed by a subsidiary phrase of four measures in the same key. Then follows an "episode" modulating to the dominant (key of A), in which key the principal theme is again introduced at the thirty-sixth measure. After seven measures the principal theme is transferred to the left hand, followed by a "coda" leading to the double-bar with repeat sign. This completes the "exposition" so-called. Following this is an elaborate and ingenious "development" or "working-out" section, taking the place of a third theme, fragments of the principal theme and its subsidiary being introduced. At the eleventh measure after the double-bar the principal theme appears in the key of G, and again, closing the "development," it appears at the thirty-sixth measure from the double-bar in its original form in the key of D. After eight measures it is changed to the parallel minor (D minor), modulating in the course of nine measures more to F major. Fourteen measures further on the principal theme again appears in the key of D, transferred to the left hand. Then follows an elaborate "coda" or "conclusion" at the close of which the piece quietly dies away in a *pianissimo* ending, by means of interrupted fragments of the first theme. This piece must be played with the utmost finish, delicacy and precision, chiefly employing a light finger touch. The correct execution of the various embellishments will be found in the foot notes. The accompanying figures in either hand must always be subordinated to the melody, furnishing merely a harmonic background. The melodic portions throughout must be delivered expressively and in the singing style. All marks of phrasing and dynamics must be strictly observed. Too much pains cannot be taken with this delightful masterpiece.

SAILORS' SONG AND HORNPIPE—C. KOELLING.

A vigorous characteristic piece, full of the flavor of the sea. It is divided into two principal movements: the "Sailors' Song" in G minor, and the "Hornpipe" in G major. The first movement suggests a capstan chorus, the nautical name for which is "chanty," sung while the anchor is being weighed. This movement must be played in a bluff and energetic manner, the heavy chords strongly marked. To this the "Hornpipe" furnishes a strong contrast. A hornpipe was originally an old English dance, named after an obsolete musical instrument. In modern times the term is almost exclusively applied to the characteristic sailor's dance, which is usually a quick 2-4 movement. Mr. Koelling has caught the peculiar rythmic swing very aptly. Play this movement in a sprightly manner accenting the first beat in each measure rather strongly, the accompaniment staccato. Attention is called to the "boatswain's call" beginning in the twenty-eighth measure of this movement, a reminiscence of the similar passage in Wagner's "Flying Dutchman." This is followed by a very pretty theme suggesting a love song. In the "finale" the two principal themes are cleverly combined to form a brilliant "coda" or conclusion.

SUN SHOWER, CAPRICE—F. P. ATHERTON.

This is a clever and showy drawing-room piece by a promising American composer. It is of the type popularized by Kirchner's "Album Leaf" and Wollenhaupt's "Morceau Caracteristique," but it has a freshness, vigor and originality of treatment all its own. This piece demands clean and accurate finger-work. There should be no blurring, and the numerous *staccato* marks should be duly observed. The flowing melody of the middle section should stand out well against the sycopated accompaniment. The fingering throughout is very accurately indicated and should be strictly followed. The entire rendition should be vivacious and buoyant, in keeping with the character of the piece.

CECILIA WALTZ—PHILIE.

This is a drawing-room waltz in the modern French style. While not primarily intended for this purpose, its steadiness of movement and gracefulness render it possible to be used for dancing purposes. Practically all composers since Beethoven have at one time or another been attracted to the waltz rhythm and have idealized it in various forms. Among these Chopin stands preëminent, his waltzes serving as a model for all succeeding composers. Among contemporary writers the French seem most successful in their treatment of the waltz. Philie's "Cecilia" is a good example of this type. It should be played with grace and abandon. The principal theme is to be sung in the manner of a baritone or 'cello solo with breadth of phrasing and large tone.

HOMEWARD MARCH—LINDSAY.

America is gradually developing a series of beautiful and expressive folk-songs, second to none in their sympathetic and appealing qualities. One of the most touching of these is "My Old Kentucky Home." In the clever little march movement now under consideration this melody is very happily introduced in the "Trio." The tendency to employ the folk tunes as the basis for musical composition is a healthy and commendable one, which should gradually be extended to larger and more important works. "Homeward March" is an interesting teaching piece which will repay careful study. It must be played with exactitude of rhythm and rather in the military manner. The "Trio" introducing "Kentucky Home" should be played with much expression.

MERRY GAMES WALTZ—G. B. FRATE.

This is an agreeable little teaching or recreation piece presenting several original features. Although this piece is very easy to play there is considerable variety in the harmonies, more than is usually found in pieces of this class. The theme of the Trio, assigned to the left hand, is a pleasing and interesting feature. In teaching this piece, stress must be laid on the steady swing and firm accentuation of the waltz rhythm. In all such pieces it is advisable to strive for almost automatic precision.

SPRING'S GREETING (FOR THE LEFT HAND ALONE)—F. HUMMEL.

Pieces for the left hand alone are much in vogue at present. They are found upon many recital programs, both of artists and students. While somewhat in the nature of a display these pieces nevertheless serve a good purpose (the development of the left hand), and many of them possess real artistic merit aside from the ingenuity of their construction. Moreover, these pieces depend very largely for their successful performance upon the ready and skillful manipulation of the damper pedal. Hummel's "Love's Greeting" is a very good specimen of a left hand solo of intermediate grade. The melody must be well brought out by the thumb, the remaining voices being slightly subordinated. All leaps from the bass to the treble and back must be swiftly and neatly executed. The pedal marking must be strictly observed throughout. A characteristic feature of this tuneful and well-harmonized number is the continual occurrence of the augmented fifth (C—G sharp). It imparts a plaintive and appealing quality to the melody which could be gained in no other manner.

BLOW BUGLES!—R. DE VILLAC.

This is a very easy, but decidedly attractive little piece for young players. The imitation of a bugle call should prove interesting and instructive as well. It is far more satisfactory to use characteristic pieces with young students than dry and colorless studies.

THE PAPER CHASE—PAUL LAWSON.

This is another easy teaching piece, rather more advanced than the preceding. It furnishes good drill in elementary scale playing and in the *legato* and *staccato*. This piece should be played in an animated manner, with firm touch and steady accentuation.

FUNERAL MARCH (FOUR HANDS)—MENDELSSOHN.

This is one of the most noted of all funeral marches. It was one of the numbers selected to be played at Mendelssohn's own funeral, the orchestration being made by his friend and former teacher, Moscheles. This piece is one of the celebrated "songs without words," a form of which Mendelssohn is practically the inventor. As arranged for four hands the "Funeral March" gains much in breadth and sonority. It must be played firmly and steadily. Several rhythmic problems are presented, particularly the triplets in thirty-second notes representing "trumpet calls." These must be delivered crisply and with mathematical precision.

FLYING DOVES (FOUR HANDS)—C. HEINS.

This is a lively little galop, very easy to play, but brilliant and effective nevertheless. If possible it should be played up to the indicated metronome time, well accentuated and with full, round tone.

HOMAGE TO GRIEG, MELODY (PIPE ORGAN)—GEO. E. WHITING.

A new and striking number for the organ, rich in melodic invention and harmonic treatment. It is taken from Mr. Whiting's "Progressive Studies," recently published. This number may be used as a voluntary for church service, serving either as a prelude or offertory. It should also prove useful and popular as a recital piece. The registration given is for a three-manual organ, but with very little adaptation the piece may be effectively handled on a two-manual instrument. The composer's ideas and color scheme should be carried out as closely as possible, according to the printed directions. This whole number requires neat and tasteful playing. The *tempo* should be a trifle free, not too rigid. Make a strong contrast between the principal theme played on a solo manual and the quaint and pastoral middle section with its chromatic harmonies and sequential effects.

TENDER AVOWAL (VIOLIN AND PIANO)—ENGELMANN—DRESSLER.

This is a bright, melodious and very entertaining number for the violin. It was originally written as a piano solo, in which form it has been a decided success. Its adaptability for the violin happened to appeal to the veteran musician and composer, Wm. Dressler, hence its appearance in its present form. This piece is of the modern intermezzo type, and as arranged by Mr. Dressler it is rather more than a violin solo with piano accompaniment. The two players should endeavor to establish a perfect ensemble.

THE VOCAL NUMBERS.

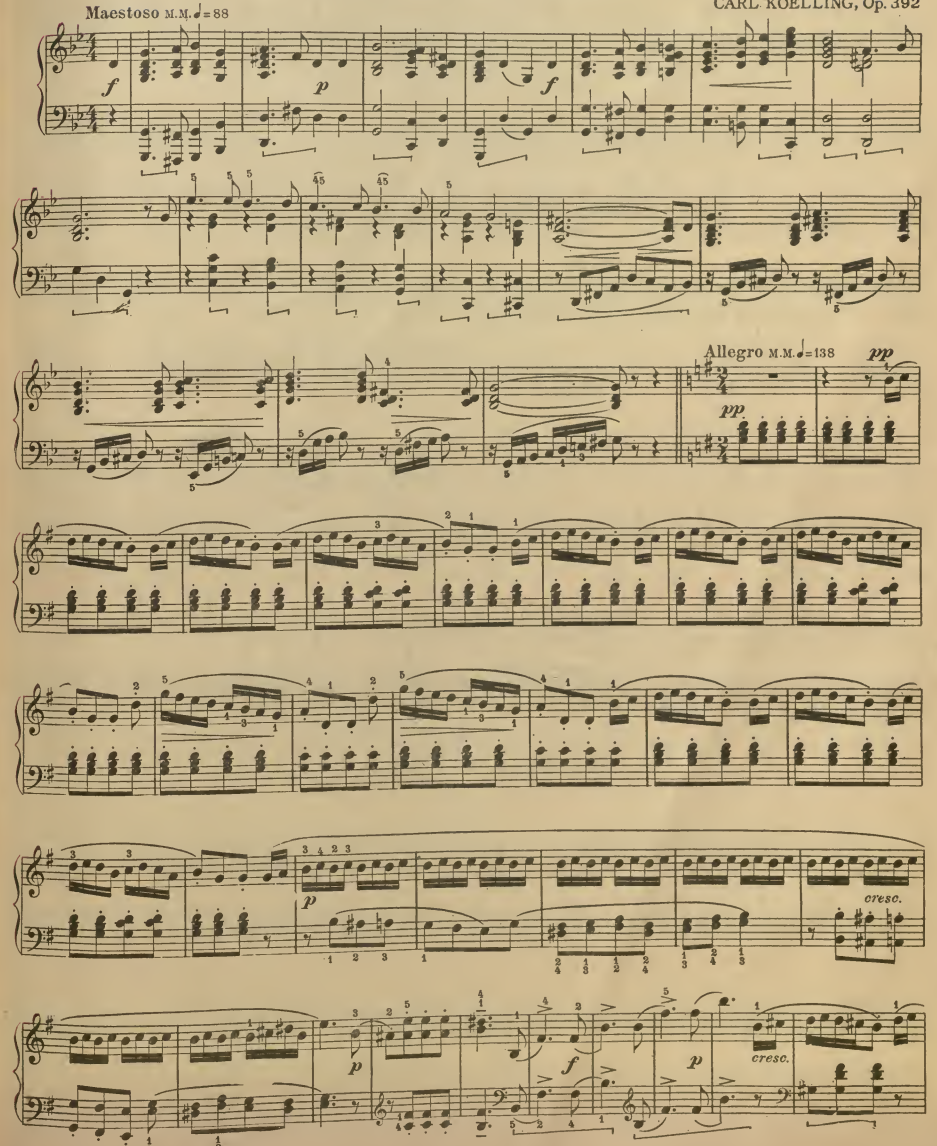
Anything new from the pen of Henry Parker is bound to prove of interest. This veteran composer has had many successes, but his muse seems ever verdant. There are many settings of the familiar hymn "Nearer, My God, to Thee," but a new and really good setting is always welcome and a useful addition to the church singer's repertoire. Mr. Parker's "Nearer, My God, to Thee" is one of the best things he has ever done. It is melodious, singable and impressively devotional. The music fits the text graphically and the final climax is admirably managed. The accompaniment, which is beautifully harmonized, is of such a character as to be readily and effectively adapted for the organ. This song demands breadth and pathos with a touch of dramatic quality.

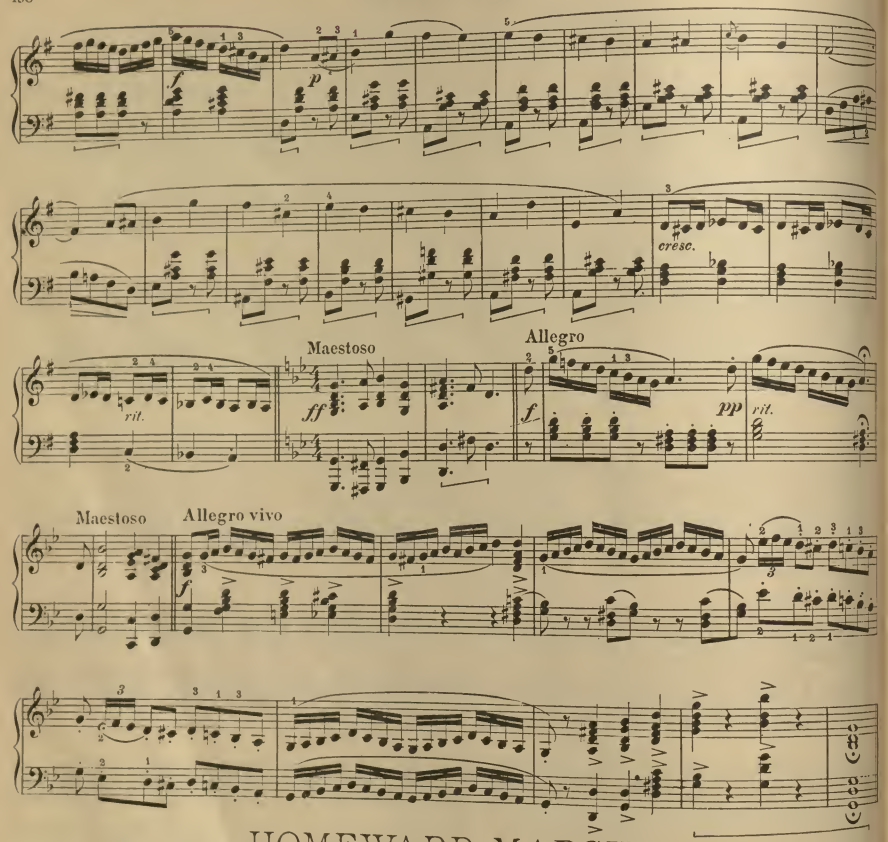
Geo. A. Chapman's "Coming Home" represents a composer whose work has not previously appeared in our Etude pages. It is a quiet song of tender, expressive quality affording a splendid opportunity for the vocalist. It demands a warm, rich, sensuous tone, depth of feeling and a finished style. As one of a group of short recital songs this number should be exceedingly well liked. It is a genuine "singers' song."

SAILORS' SONG AND HORNPIPE

MATROSENGESANG UND TANZ

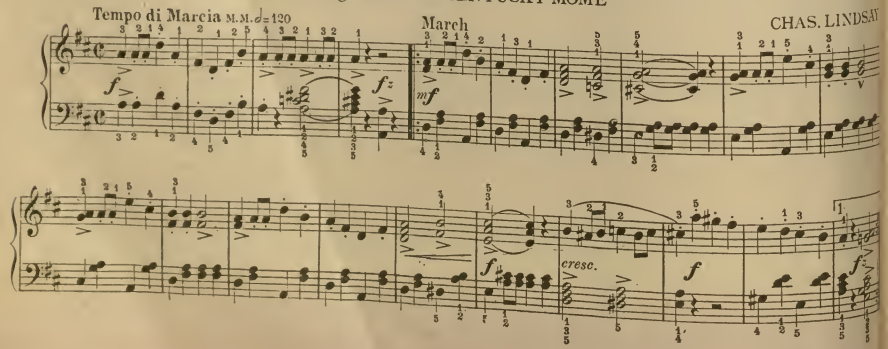
CARL KOELLING, Op. 392

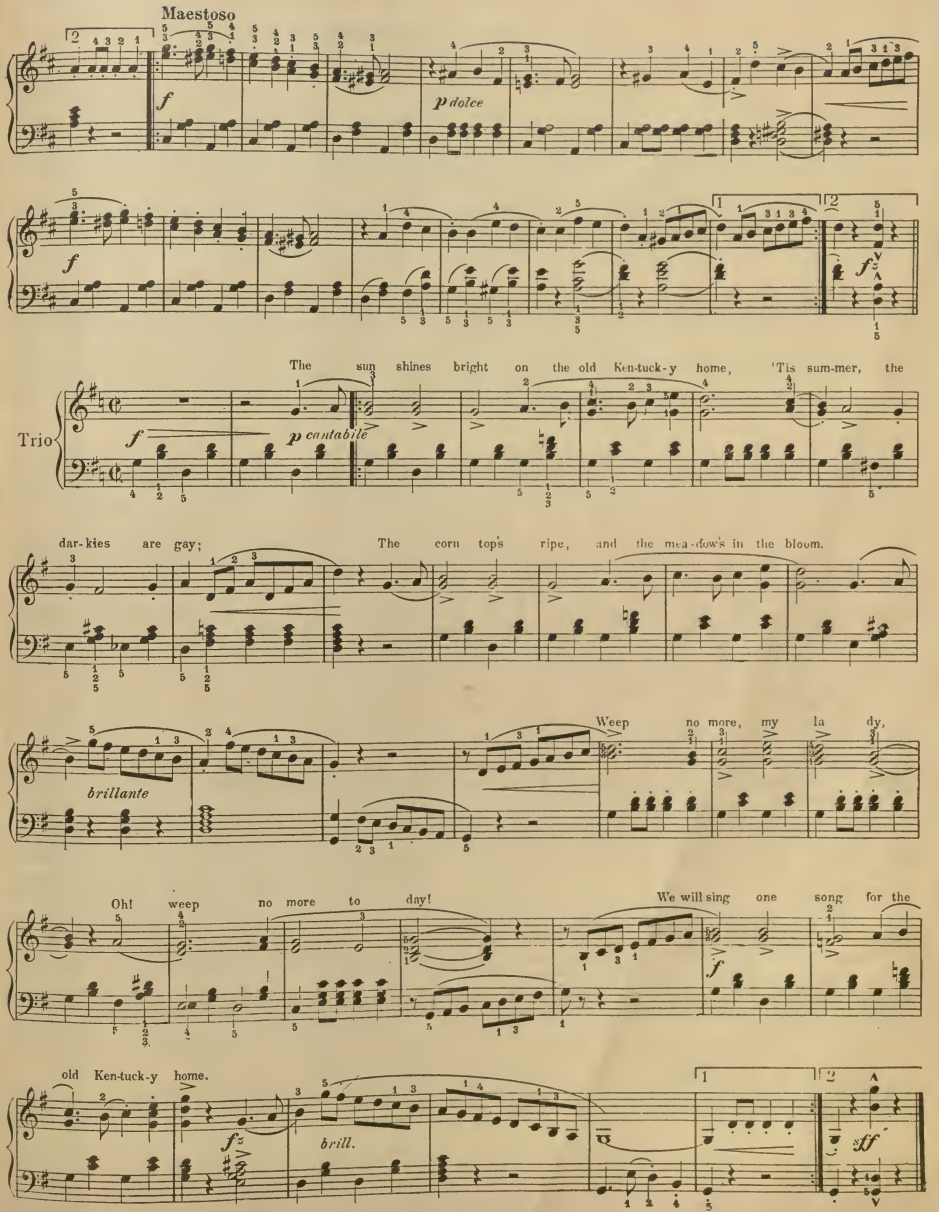




HOMEWARD MARCH

Introducing "MY OLD KENTUCKY MOME"





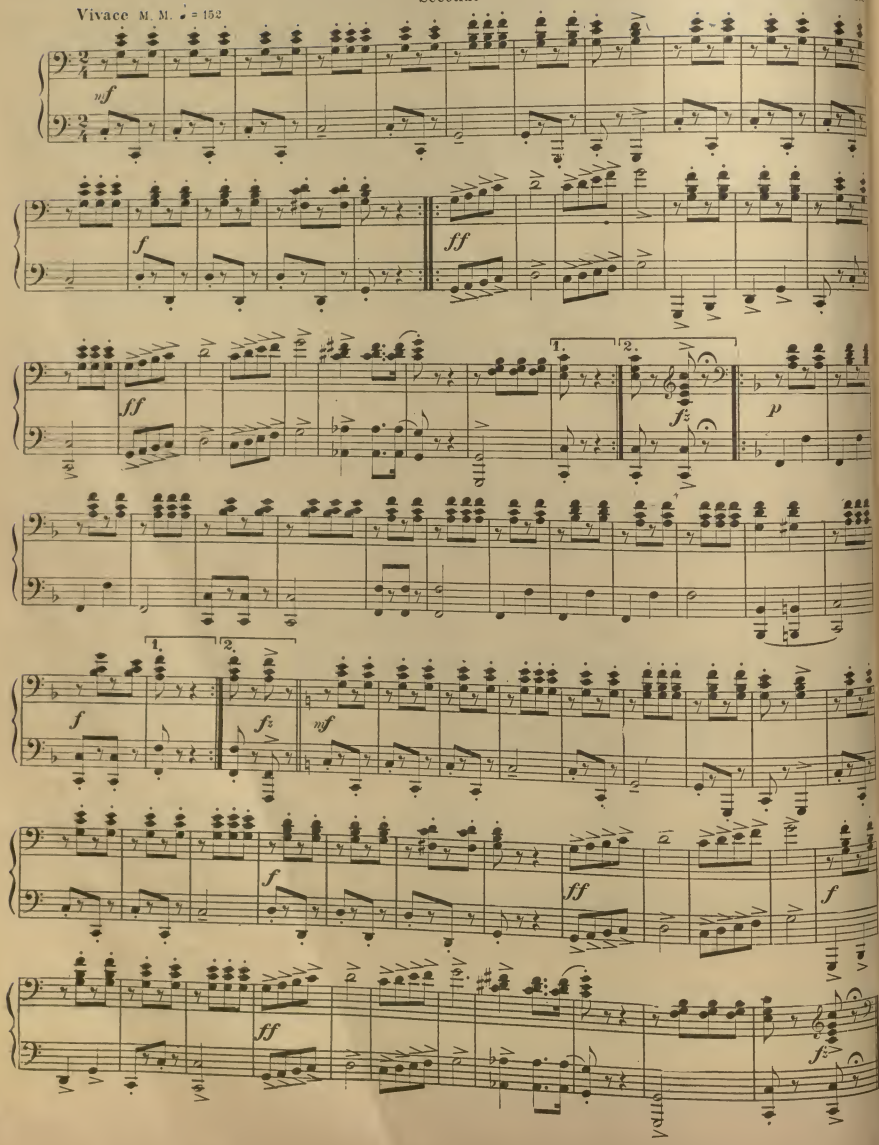
FLYING DOVES

GALOP

Secondo

CARL HEINS

Vivace M. M. ♩ = 152



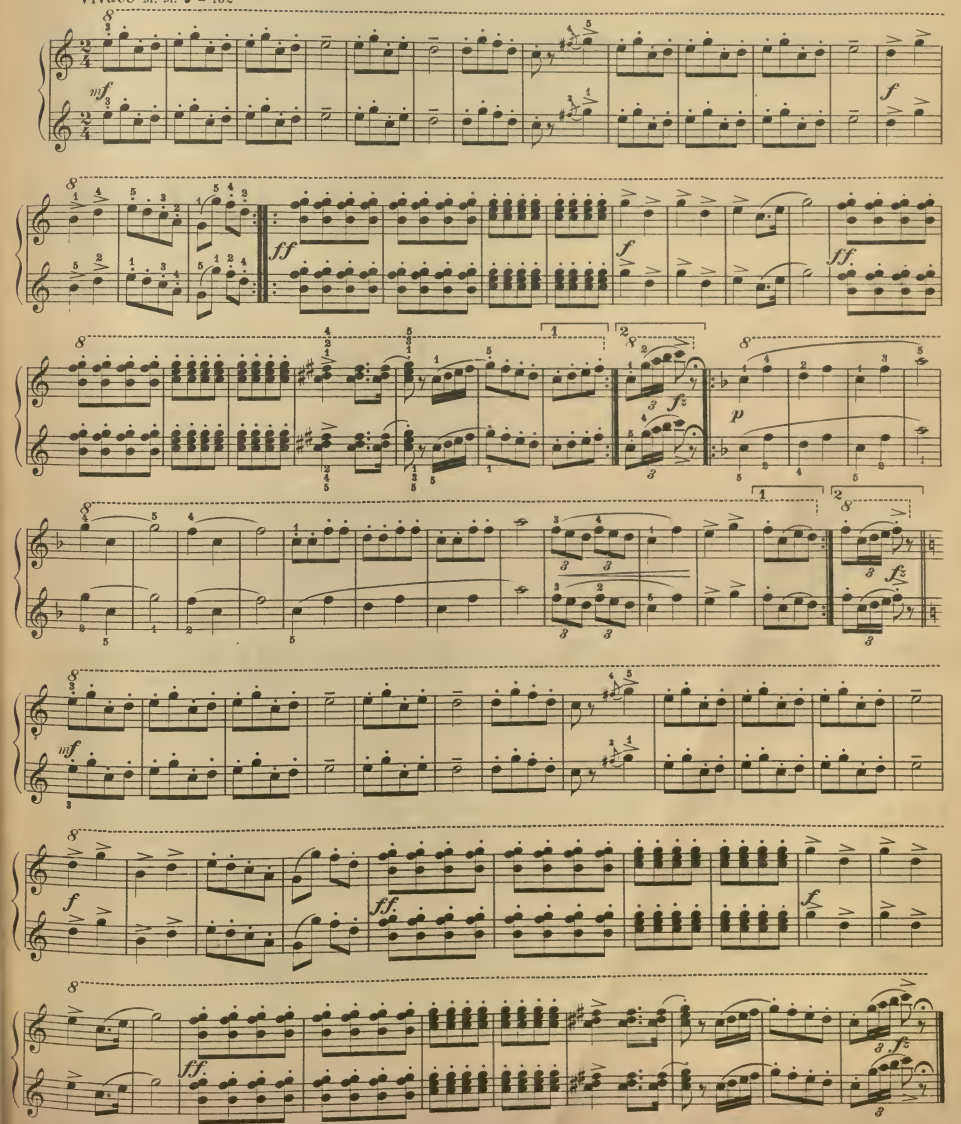
FLYING DOVES

GALOP

Primo

CARL HEINS

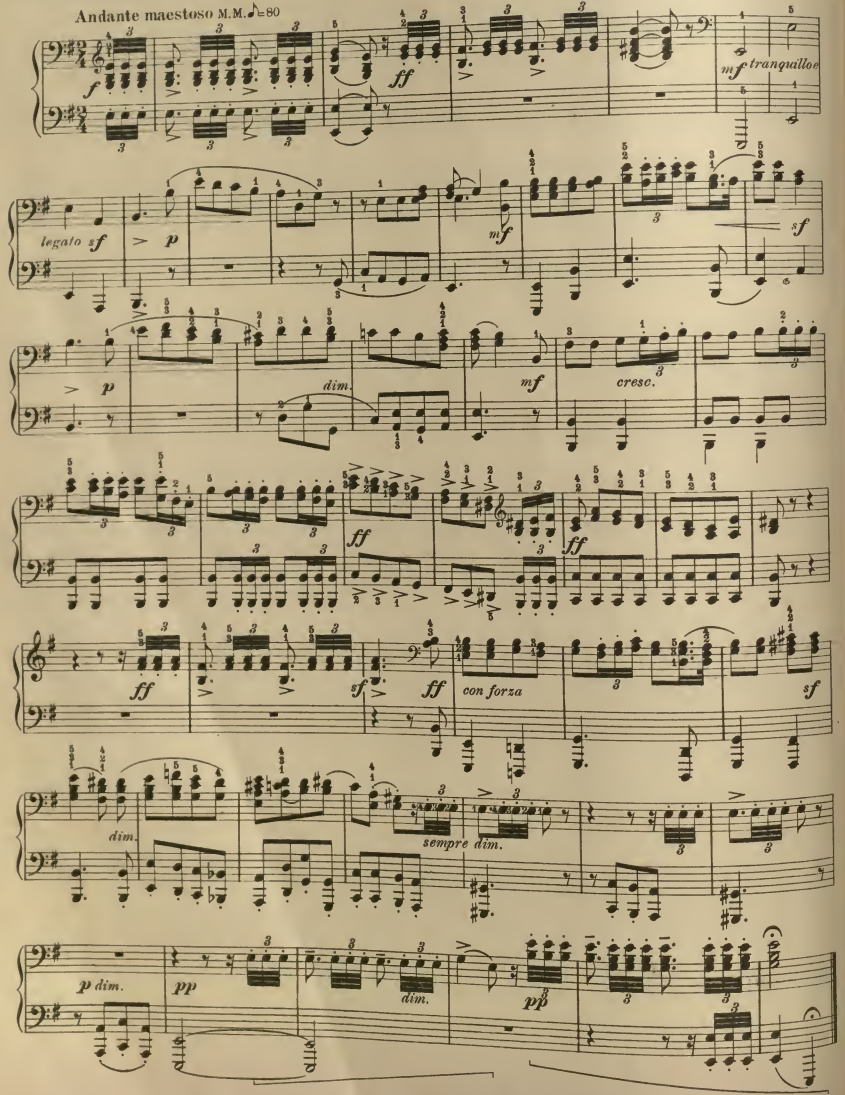
Vivace M. M. ♩ = 152



FUNERAL MARCH

"Songs Without Words," No. 27 — Secondo — F. MENDELSSOHN, Op. 62, No. 3

Andante maestoso M.M. ♪=80

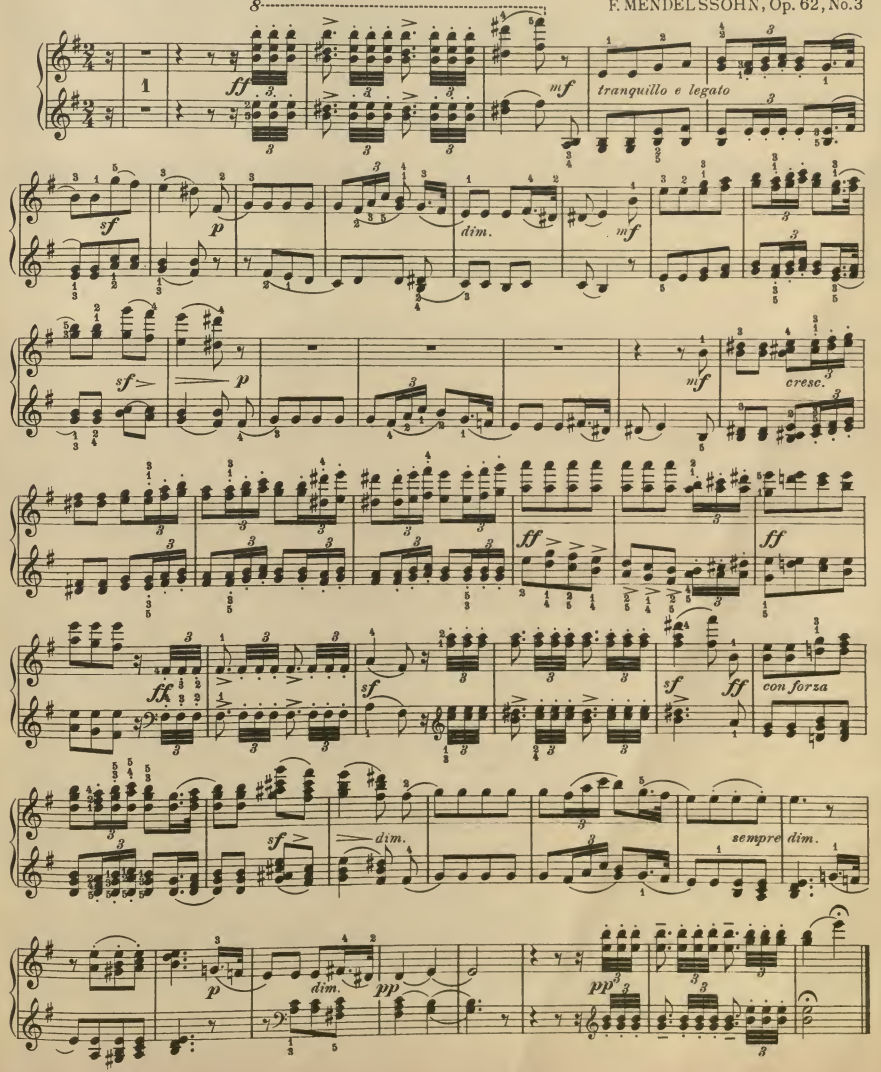


FUNERAL MARCH

"Songs Without Words," No. 27 — Primo

Andante maestoso M.M. ♪=80

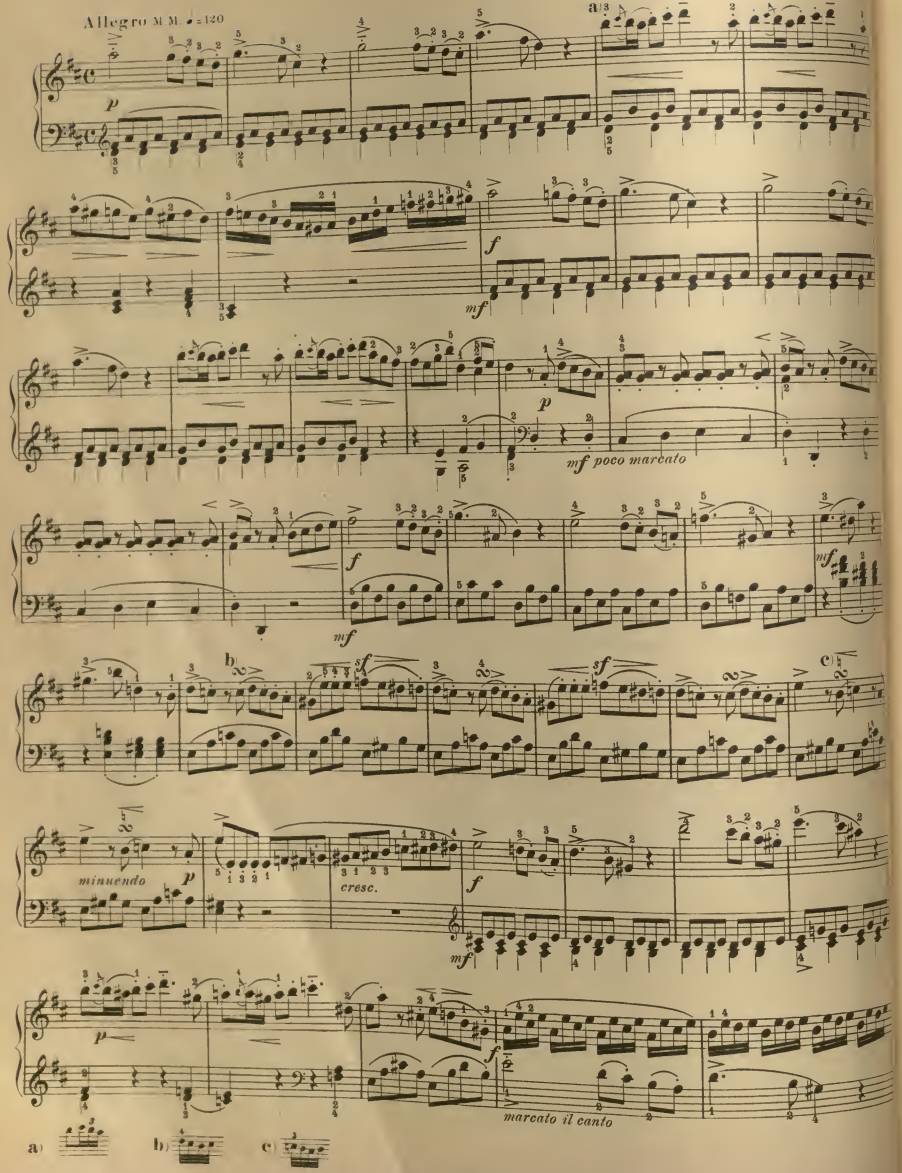
F. MENDELSSOHN, Op. 62, No. 3

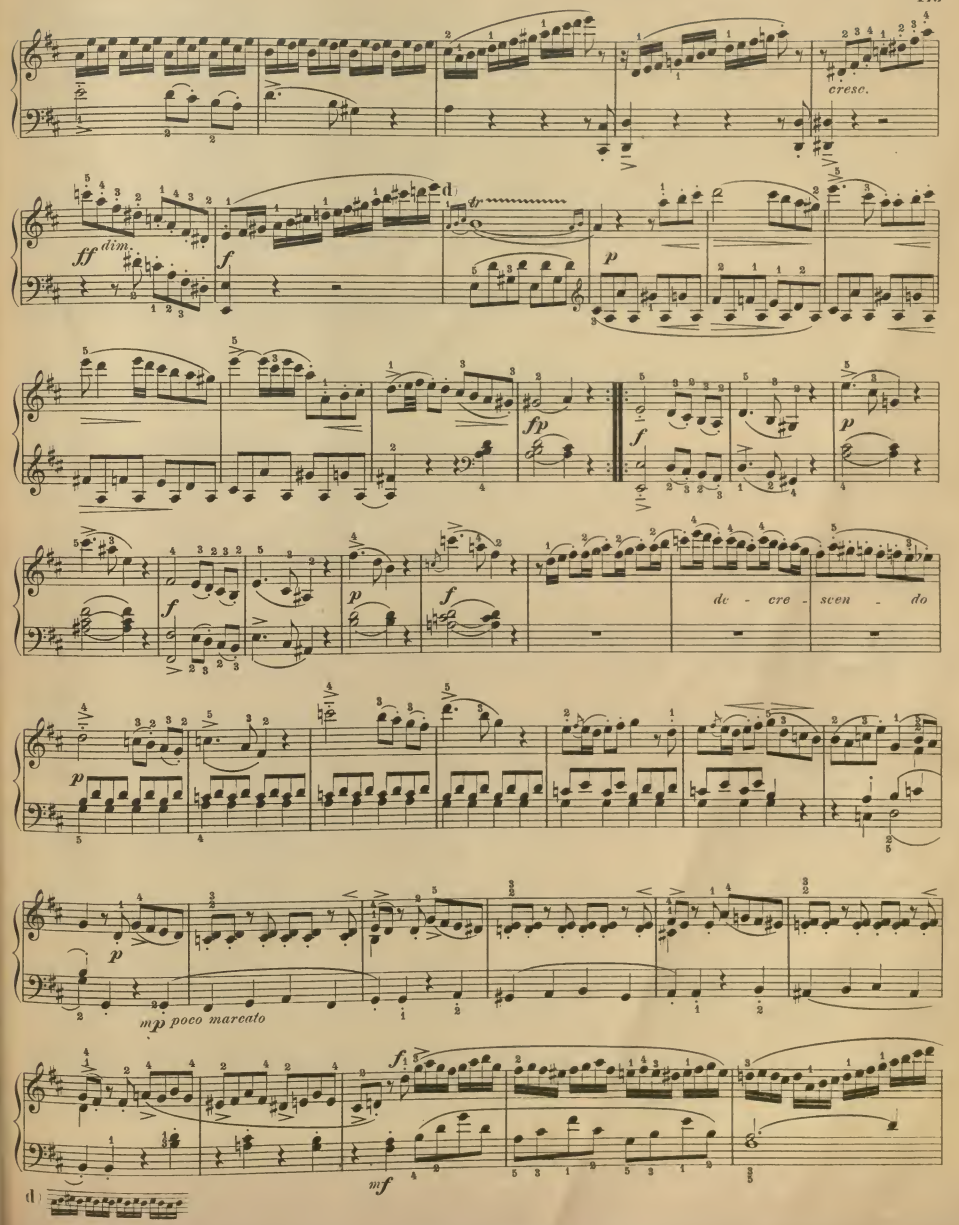


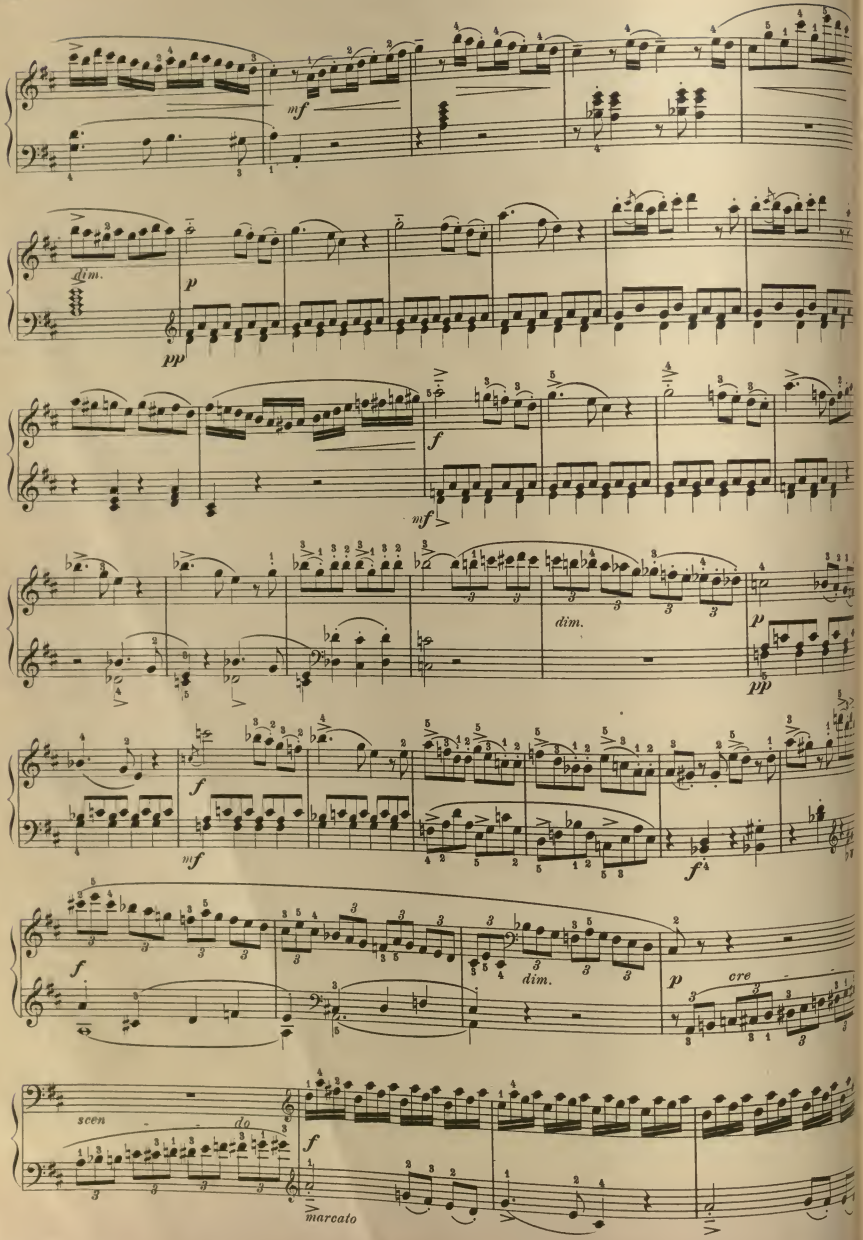
RONDO IN D

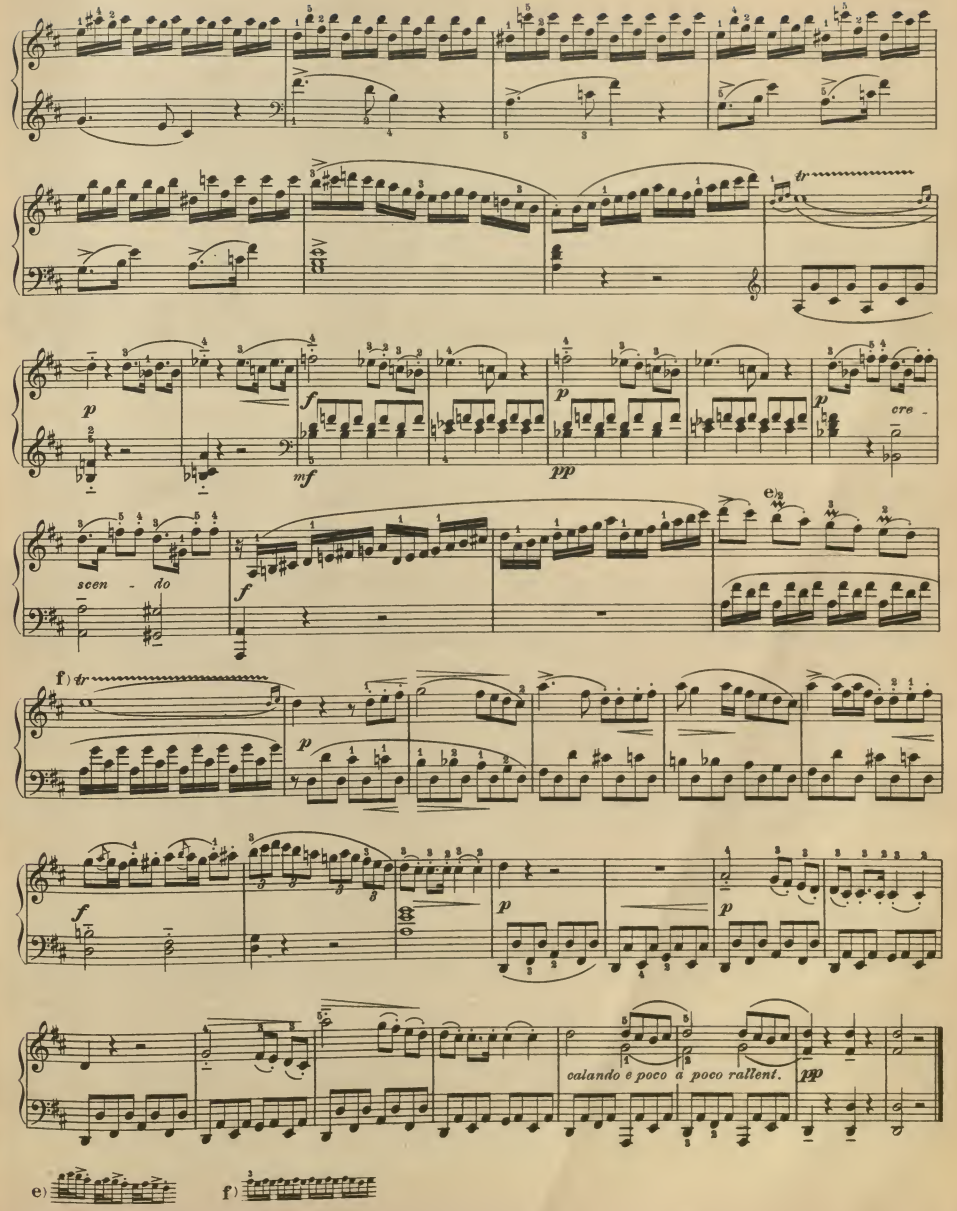
W. A. MOZART

Allegro M.M. ♩=120






mf
dim.
p
pp
f
mf
dim.
p
pp
f
mf
f
f
dim.
p
cre
scen - do
f
marcato


p
f
mf
p
pp
cre -
scen - do
f
e)
f) tr
p
f
p
p
calando e poco a poco rallent.
pp
e)
f)

CECILIA

WALTZ

J. ERNEST PHILIP

Moderato

p *cresc.*

l.h. *con molto espress.* *r.h.* *rit.* *p*

𝄋 Tempo di Valse M.M. ♩.= 50

a tempo *cresc.* *cresc.* *cresc.*

f *ff*

1 2 *Fine* *f scherzando* *mf*

f 1 2 *r.h.* *rit.*

* From here go to 𝄋 and play to Fine; then, play Trio.

Trio

p *cresc.*

1 2 *f rit.* *a tempo*

D.S. 𝄋 *rit.*

SUN SHOWER

CAPRICE

FRANK P. ATHERTON, Op. 153

Allegretto brillante M. M. ♩ = 120

f *p delicate*

sf *mf* *mf*

p *cresc.* *mf*

cresc. *f* *sf*

Poco mosso

p *più allarg.*

a tempo *mf* *cresc.* *rall.* *f* *mf* *a tempo*

più allarg.

mf *lento* *p* *f* *p*

Tempo I

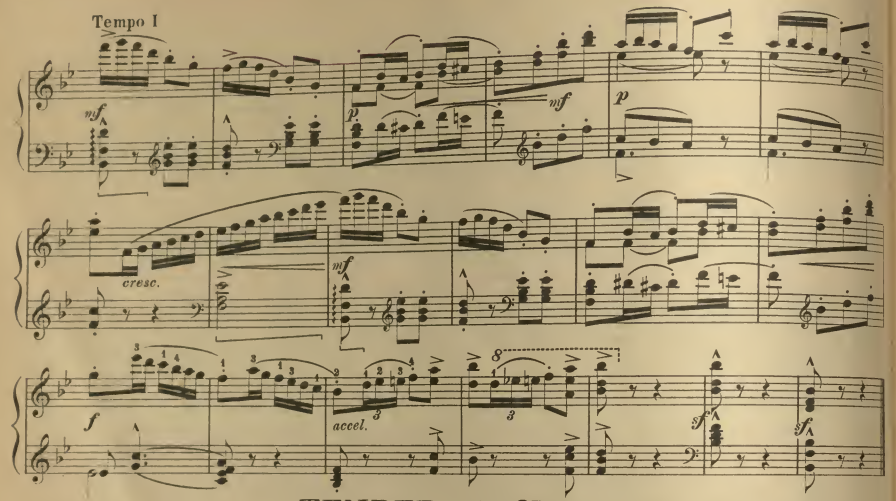
mf *mf* *p*

cresc. *mf* *cresc.*

f *dim.* *p con espress.*

più cresc. *rall.*

Tempo I



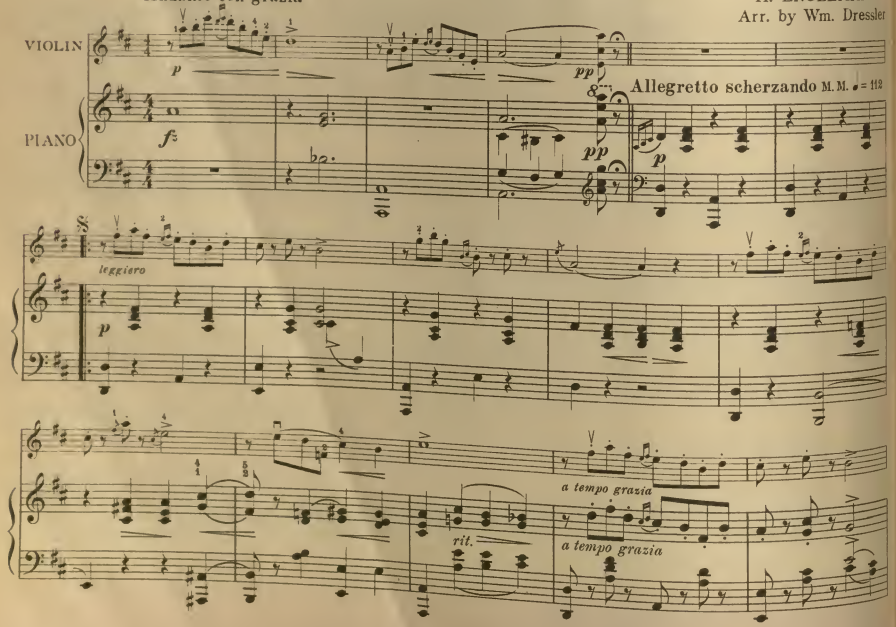
TENDER AVOWAL

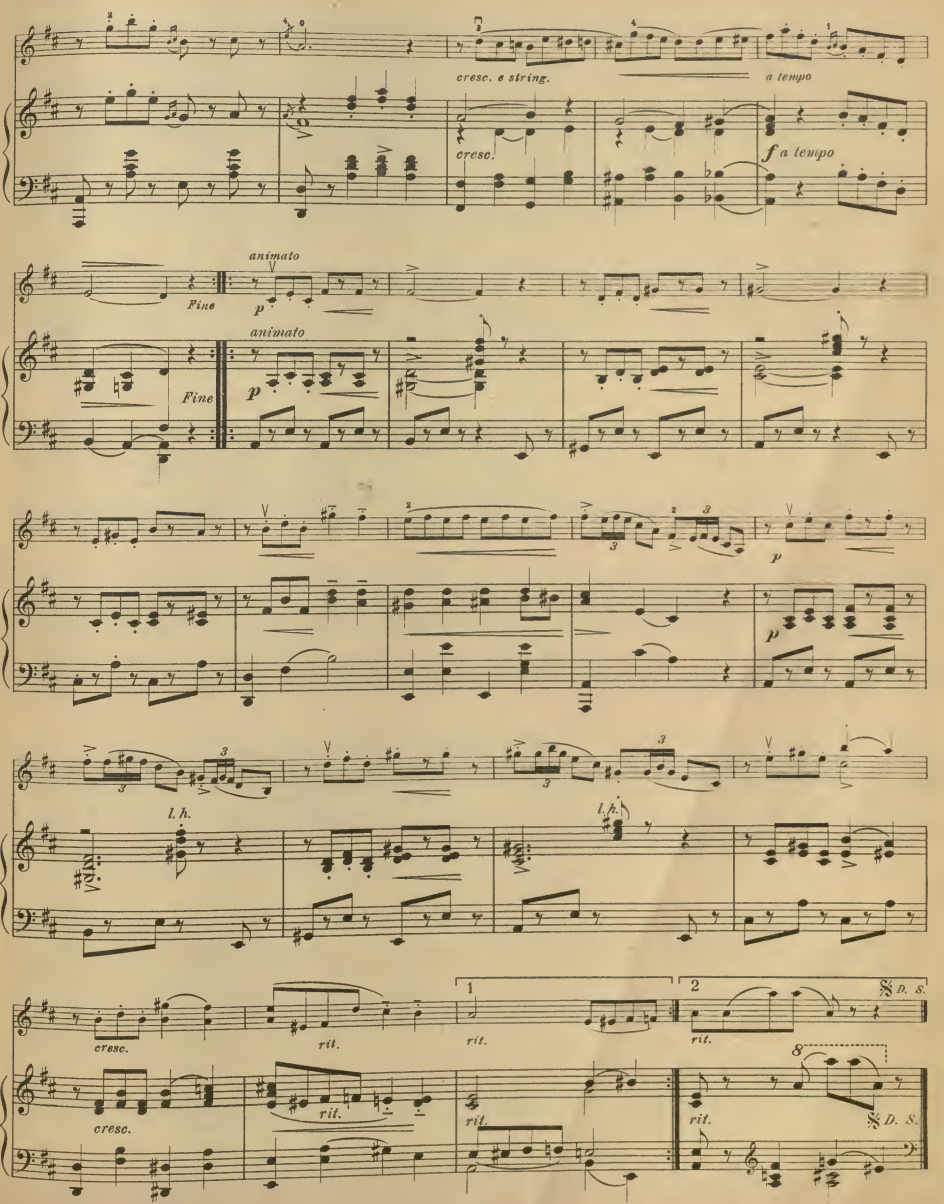
INTERMEZZO

VIOLIN AND PIANO

H. ENGELMANN
Arr. by Wm. Dressler

Andante con grazia





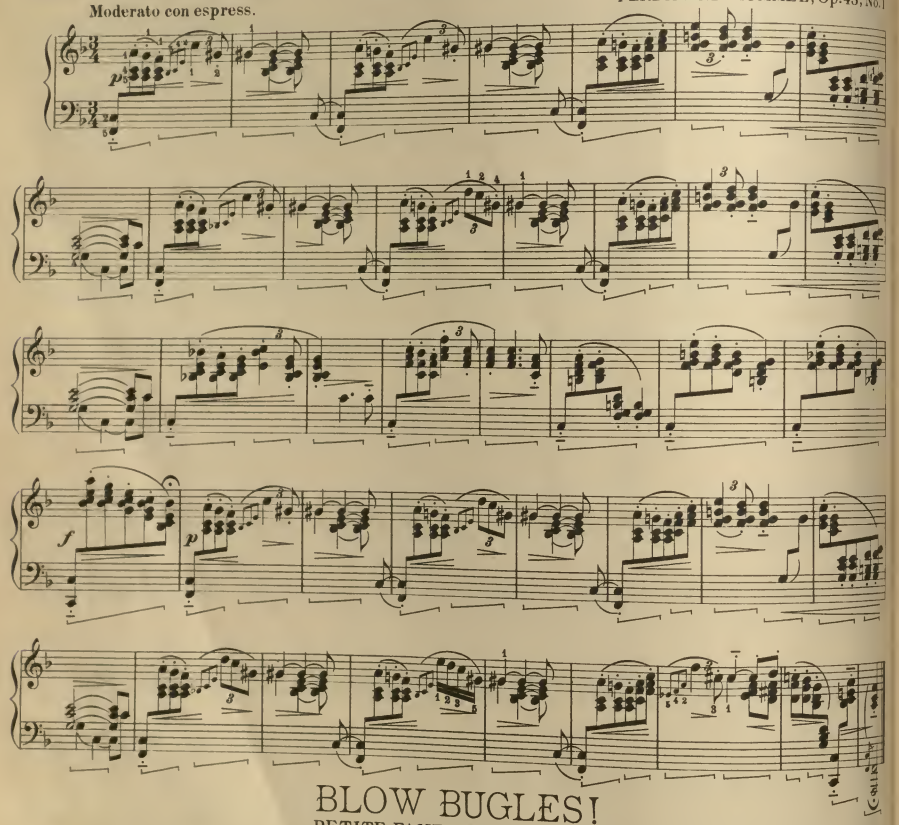
SPRING'S GREETING

FRÜHLINGSGRUSS

For the Left Hand Alone M.M. ♩= 63

FERDINAND HUMMEL, Op. 43, No. 1

Moderato con espress.

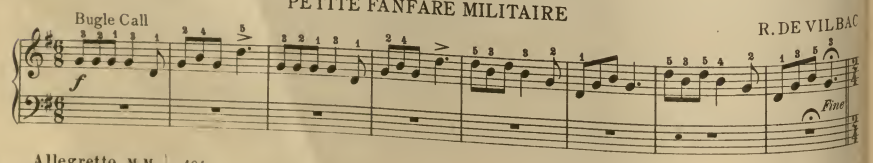


BLOW BUGLES!

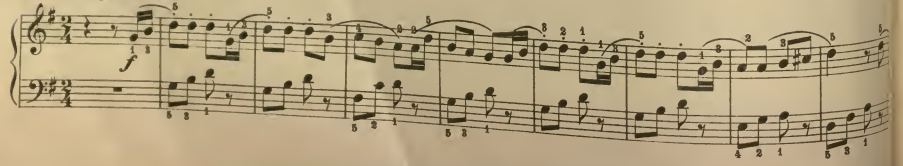
PETITE FANFARE MILITAIRE

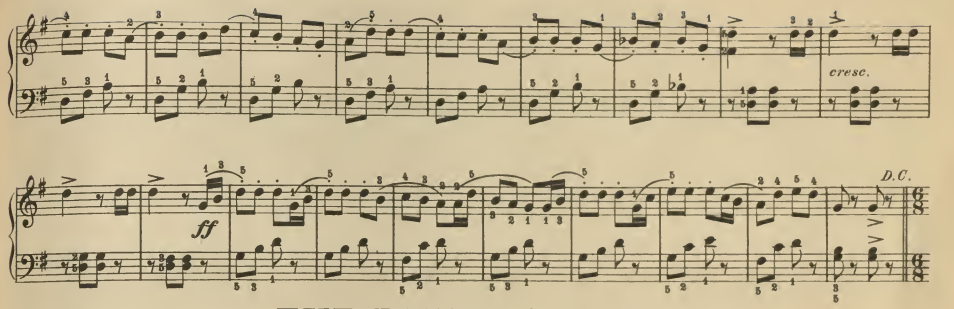
R. DE VILBAC

Bugle Call



Allegretto. M.M. ♩ = 104



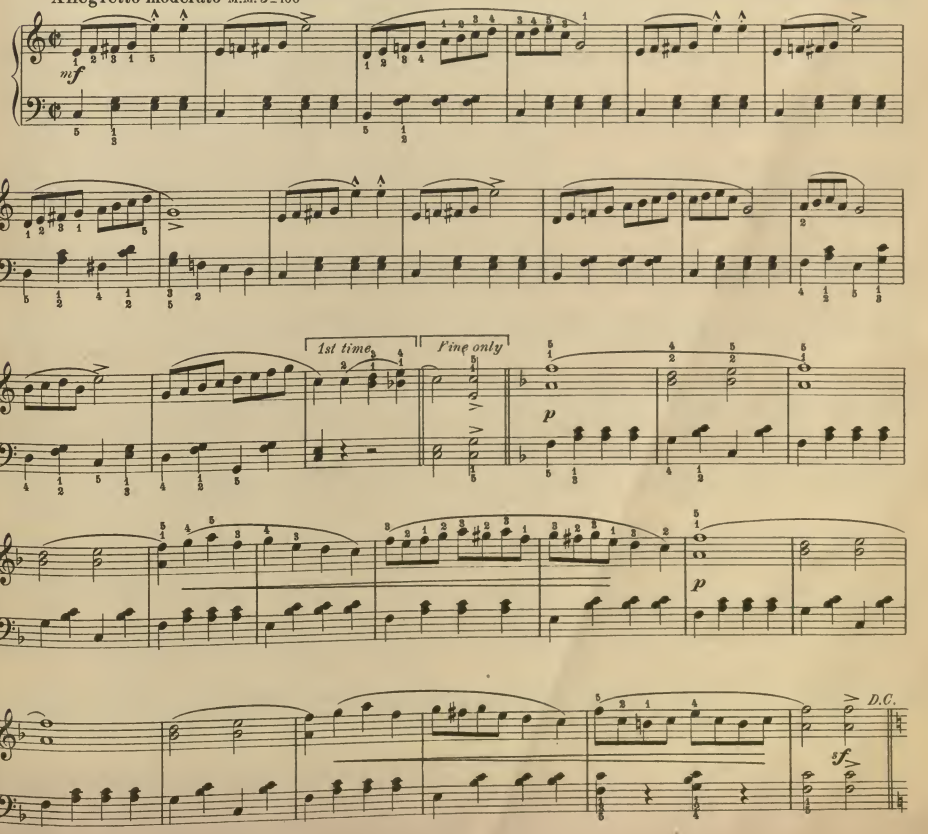


THE PAPER CHASE

CAPRICE

PAUL LAWSON

Allegretto moderato M.M. ♩=100



MERRY GAMES

WALTZ

G. B. FRATE

Tempo di Valse Vive M.M. ♩.=72

f leggiero

Fine *mf*

mf *f*

*D.C.** Trio

rit.

pp legato

basso marc.

cresc.

dim.

D.C. al Fine

* From here go to the beginning and play to Fine; then, play Trio.

NEARER, MY GOD, TO THEE.

SACRED SONG

ADAMS

HENRY PARKER

Maestoso

p Moderato, con semplicata

Near - er, my God, to Thee,

f sostenuto

p

cresc.

Near - er to Thee; E'en though it be a cross, That rais - eth me;

p

Still all my song shall be, Near - er to Thee, Near - er, my God, to Thee.

p

sostenuto

dim.

Andante con espress

Near - er to Thee.

Though like the wand-er-er, The sun gone down,

p *p*

sostenuto

dolce

Darkness is ov - er me, My rest a stone: Yet in my dreams I'd be, Near - er my God to Thee,

p

cresc.

Near-er to Thee. Near-er to Thee. Near - er to Thee.

sostenuto ten. sempre p

mf Allegro con spirito

And when on joy - ful wing, Cleav - ing the sky,

ten. rit. mf

Sun, moon and stars for-got, Up - ward I fly: Still all my

cresc. cresc.

song shall be, Near - er to Thee, Near - er, my God to Thee, Near - er to

poco rit. cresc. ff colla voce

a tempo Thee Near - er to Thee, Near - er to Thee, Near - er,

cresc. mf Animato cresc.

Near - er, Near - - er to Thee.

molto rit. ff f accel.

COMING HOME

Words and Music by
Geo. A. Chapman

Moderato

With tenderness

1. Sweet - heart o'er the hills I roam,
2. Those last words you whis - pered low,

mp rit. p

Wait - ing for your com - ing home. Ev - 'ry flow - er seems to say, You will meet me
"For your sake dear I must go," Are my soul's one hope and cheer. I am wait - ing,

rit.

here some day; Ev - 'ry bird and ev - 'ry tree Bring your mem - o - ry to me.
wait - ing, dear, For your foot - step at the door, For our lips to meet once more,

mf et accel. rit.

1 2

All the joy of life has flown Wait - ing love your com - ing home.
For your strong arms round me thrown, Wait - ing love your com - ing home.

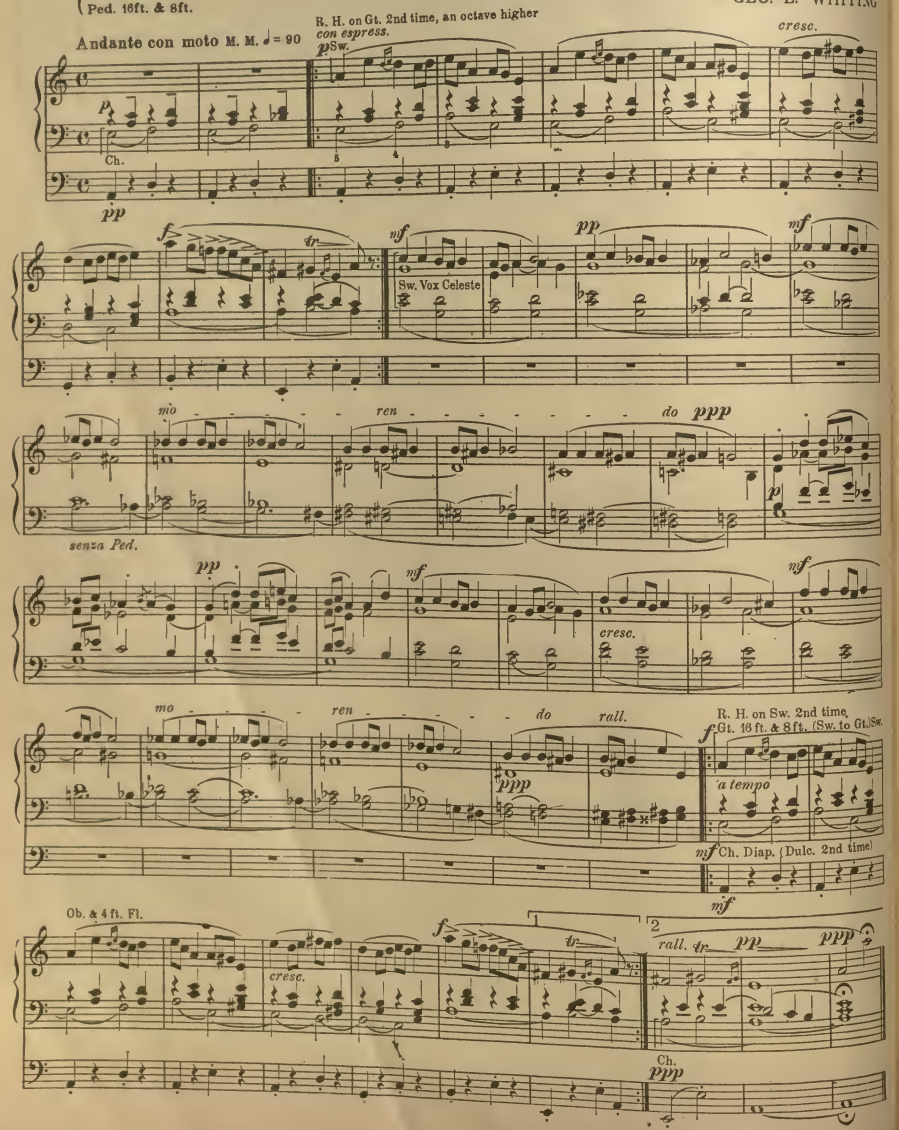
p pp

HOMAGE TO GRIEG

MELODY

FOR THE PIPE ORGAN

GEO. E. WHITING



VOICE DEPARTMENT

Edited Monthly by Experienced Specialists

Editor for July, Mr. D. A. Clippinger

VOCAL METHODS.

BY D. A. CLIPPINGER.

It is generally conceded that vocal methods differ. The belief is not without foundation that there are as many methods as there are teachers. This includes the Italian method, for which many still have a strong commercial affection. Before a standard of vocal teaching can be established it will be necessary to find wherein these methods differ. Then, if possible, to decide which is best, and last and most difficult to induce all to use it.

It may be presumed that every teacher believes he is right, and he is from his standpoint. Then the standpoint is to be considered. Leaving anatomy out of the discussion, it is safe to say that the majority of teachers believe pretty much the same thing about vocal method up to a certain point, namely, to where the tone begins. To specify, most teachers believe in having the throat free. They believe in perfect breath control as a basis for good tone production. Most of them believe in diaphragmatic breathing. Read a large number of books and you will find quite a similarity in the discussions and exercises under the head of "Breath Management." You will also find the belief about the functions of the larynx and the vocal cavities very much the same.

At present there are very few teachers who would tell the pupil to hold his larynx in one position for all tones. Most teachers would tell him to forget his larynx in making up his vocal assets.

I imagine that the majority of teachers have ceased to insist on the tongue being held persistently down. The general drift of vocal teaching, judging from the books and magazine articles, is toward a more humane treatment of the vocal organs. There is a strong inclination to recognize the man behind the voice. The idea obtains more and more that singing is a question of mind rather than muscle. And yet no two people teach alike.

If the way one goes about getting results may be called his method, then there are about as many methods as there are teachers. Why is it?

The difference in vocal methods is not so much in theory as in practice. Theoretically most teachers stand on about the same ground. It would not be difficult to write a creed to which they would subscribe. But the instant the pupil begins to sing an entirely different element enters into the proposition and the creed is forgotten. This element is the taste of the teacher. The human voice is the most wonderful thing in the world from whatever standpoint it is considered. Unlike every other musical instrument it admits of almost infinite variety in tone quality. No other instrument is so closely related to that intangible something we call feeling. No other instrument can express such a wide range of feeling so unerringly. No other instrument responds so promptly to the will of the individual.

If one wishes to study the voice scientifically he will find problems that never have been solved and upon which he doubtless can spend the rest of his days. He will find problems in acoustics that are still in doubt and he will be carried to the limit of mathematics. The fact that the voice does respond to any and every feeling makes it possible for any musical taste to leave an impression upon it. It is here that vocal methods differ.

No two vocal teachers have exactly the same tone concept. No two singers have. This is so well understood that it need not be argued. What the teacher tries to bring out in the voice is his own concept of tone quality, his own musical taste. Tastes differ. They always have differed, they always will differ. The taste of one calls for a brilliant tone. That of another prefers a tone that is more mellow and sympathetic. And so it goes.

Sometimes not enough attention is paid to the individuality of the pupil, and in the attempt to realize the teacher's concept the voice is forced to do things which are not natural to it and the effect is bad. This great variety in musical taste makes it practically impossible for vocal teachers ever to reach more than a theoretical agreement, and a theoretical agreement is of little practical value, for each one will continue to follow the dictations of his musical taste.

The general average of vocal teaching will improve as the general average of musical taste improves. This is in no sense discouraging. Musical taste is improving in this country at a rapid rate, which makes the outlook for better vocal teaching most hopeful.

INDIVIDUALITY.

BY D. A. CLIPPINGER.

It is not the purpose of this short discussion to tell what constitutes success. That is a most difficult thing to estimate in any instance. The external indications are not necessarily reliable, but are often misleading.

One may have his studio full of people all day long though he may not be a successful teacher in the best acceptance of the term. Another may have less business and yet leave a better and more lasting impression on his pupils. But the teacher who has his time well filled is, at least in his own mind and in the minds of most people, successful. For the present let that be the standard. How does he do it? How does he manage to fill his time when others, possibly better musicians, have little to do? The answer doubtless will be that he is a good business man and the others are not. But this answer is very elastic. The explanation needs to be explained.

A business education does not insure success. One of the flattest failures I ever knew was a man who carried diplomas from three prominent universities. He was not a bad man either. Technically he was equipped to operate almost any line of business. He was a combination of encyclopedia and reference library, but he was never known to earn over twelve dollars a week. This man was a type which may be found in all professions, music not excepted. It is proof that musicianship alone, although the first requisite, will not draw a multitude of enthusiastic pupils.

The habit of study may be carried to the point where the desire for knowledge completely absorbs the individual and he loses all thought of or taste for giving out his knowledge to others. Such a self-centered individual becomes most unattractive and has very little drawing power. He is merely a receptacle for knowledge, not a channel through which it flows.

If we follow this matter of success or failure to its last analysis we shall find it to be largely in the man aside from what he knows about music. His habits of mind, constituting his individuality, will have either an attracting or a repelling power. The impression the man leaves on those he meets has much to do with forming their decision when the time comes for them to study. The teacher may not suspect it, but his measure is being constantly taken and very small things will often turn the vote against him. A beard two days old has in more than one instance cost the teacher the influence and financial support of one of the best families. To dispense with the ministrations of the tonsorial artist is at all times false economy.

The day has gone by in this country when long hair, a villainous temper and the odor of cigarettes have a commercial value to the teacher. Among the Americans who study in Europe such things are still the ear marks of genius, but to those wise enough to stay at home they have ceased to be otherwise than vulgar. In America the class of people which constitutes the only desirable following demand that the teacher must be at least externally a gentleman, and otherwise as far as they can discover.

There are daily examples of what people will do for one whom they admire, and it might be added what they will do to one whom they do not admire. There is no doubt that individual traits make for success or failure. I once knew a teacher to lose a pupil for the trifling reason that before the first lesson was finished he tried to negotiate a small loan. I happened to be the pupil and I argued to myself that if he did that every time I should never be able to catch up, so I retired from the situation. It is well to avoid one who spends his money before he earns it. Such a habit will sooner or later lead its possessor to the field where a large quantity of husks are awaiting consumption.

A Great Discovery.

A new idea is oftentimes overwhelming, and when one is the object of such a visitation he is convinced that it came to him straight out of the unknown, was never vouchsafed to humanity before, hence is brand new and original, and he hastens to proclaim it as such. Not infrequently the idea is wrinkled and decrepit from age and overwork, but it is new and glittering to him.

Many great discoveries in the realm of voice culture are of this variety. To be continually making great discoveries is a habit of mind of doubtful value. Original research is always to be commended, but judgment should be exercised in labeling the result of one's investigations. Most of us have yet considerable to do in acquainting ourselves with what has already been discovered. This idea recalls the inventor who worked out a mechanical device certain to revolutionize one branch of industry. He hied him to the patent office only to find that several hundred others had in the past applied for a patent on the same machine.

No doubt most people have peculiarities of which they are unconscious. To say they are a part of one's disposition and cannot be changed is a very foolish statement. There seems to be the tendency in man as well as the lower animals to revert to a lower type. To avoid this and move in the other direction one must be continually revising and remodeling his habits. While this is going on it will be well to remember that kindness, gentleness and courtesy are parts of an individuality, without which a full measure of success is impossible.

VOCAL RESONANCE.

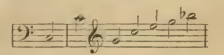
BY D. A. CLIPPINGER.

How to develop the right kind of resonance in the voice is a problem constantly confronting the vocal teacher. Resonance is the life of the tone, the vital spark, the carrying quality. It is that which makes the tone carry conviction. It makes the voice solid, compact, vibrant and yet sympathetic. It adds the quality of earnestness and sincerity to the tone, and without it no singer is properly equipped.

Let us not imagine that every voice which is not breathy possesses the true musical resonance. On the contrary we often hear voices that are so compact that they are piercing in quality. This kind of resonance is almost as bad as its opposite, the breathy tone, for neither of them possesses the element of sympathy, hence are unfitted for purposes of artistic singing.

A short inquiry into the nature of resonance will serve to elucidate the matter. First, the tones of the human voice, like the piano and most other instruments, are not simple but compound. That is, the tone consists of a fundamental and a large number of overtones, or upper partials. Without this combination of overtones with the initial or fundamental, the tone would be lacking in richness and would be somewhat of the nature of the flute.

The number of overtones in any given tone is almost infinite, but only a small number of them can be heard by the



average ear. The first six overtones of the pitch C, second space, bass clef, are given above. These can all be heard by anyone with a little practice. Says Helmholtz: "Musical tones which are accompanied by a moderately loud series of the lower partial tones up to about the sixth partial (those given above) are more harmonious and musical. Compared with simple tones they are rich and splendid." How to secure this combination of prime tone, or fundamental and upper partials brings us to the subject of sympathetic vibration.

We shall remember that cavities have pitch no less than strings. We shall also remember that a cavity can be tuned as well as a string. This can be easily demonstrated by striking an empty glass and then striking it while water is poured into it. It will be seen that the pitch rises as the glass fills with water. The cavities of the mouth and throat are no less susceptible to this tuning process and are capable of great variety in pitch. That cavities act as resonators is well understood. Note the difference in the power of a tone generated by a tuning fork when held in the open air and when held over a resonating tube or brought in contact with a sounding board.

When we sing we sing into cavities, not into the open air. If there were no cavities above the vocal chords the voice

would have but one quality and would be totally lacking in character such as we hear in the well produced voice. It would also be lacking in power.

The vocal cavities are tuned in various ways, by the raising or lowering of the larynx, the various positions of the tongue, the soft palate, the lips and the lower jaw. However, the change required in the form of the cavity to alter its pitch is often so slight that it can scarcely be detected with the eye. In order to gain this vocal reinforcement, this sympathetic resonance, there is, while singing, a constant tuning of the vocal cavities that they may vibrate in sympathy with, and enlarge and enrich the tone originated by the vocal chords. As an illustration of this sing the pitch C, added line below, with good quality and resonance. Then, without changing the form of the mouth and throat, sing the C an octave higher. It will be seen that the quality is thin and unmusical. Now sing this same upper C with good quality and then without change of position sing the octave below. The tone will be hollow and of very imperfect quality.

The singer who takes a certain position of the mouth and throat and sings an ascending scale without in any way changing the adjustment of the vocal cavities may have the first tone right, but all the other tones of the scale will be imperfect in quality. This is what is called singing throaty and elicits the warning cry of the teacher, "relax." Thus it will be seen that good tone production is impossible without perfect freedom of lips, tongue, lower jaw and larynx. At this point a very common mistake occurs. In the effort to gain the necessary freedom by relaxation of the lips, lower jaw and larynx, the vocal chords also are relaxed to such an extent that they vocalize imperfectly and the tone is breathy.

Pure resonance is impossible with such a condition of the vocal chords. The initial vibration, that is the vibration of the vocal chords which starts the sound waves, must be pure and have a certain vitality which always accompanies their right action.

If the vocal chords are over-relaxed the vibration is not sufficiently strong to originate the harmonic overtones which add to its richness and brilliancy, hence it is dull and characterless. For, as Helmholtz wisely says, "When the prime tone predominates the quality of the tone is rich, but when the prime tone is not sufficiently superior in strength the quality of the tone is poor." Neither must the vocal chords be pinched, but they must be so vitalized that the breath may be converted into perfectly formed sound waves.

Reference has been made to the constant tuning of the vocal cavities while singing, in order that they may properly reinforce the tone as originated by the vocal chords. Can this be done by conscious direction of the will? No. Such a thing is a manifest impossibility. Suppose it should be attempted, how shall the singer know whether or not he has succeeded? Certainly not by a physical sensation. No. The test of it all is how it sounds. The final appeal is to the ear. In view of this the tone concept, the thought of tone quality should be allowed to form the vocal cavities. This it will do unerringly if the concept is correct and the singer has learned to free his throat from rigidity.

The development of the voice for purposes of singing is rather a development of musical taste than of muscles or physical processes. It is a development of the right idea, the right concept, the sense of right direction and the consciousness of beauty. Without these the student will never produce pure musical tones. But with these to guide his efforts the coming of the resonant sympathetic musical tone need not long be delayed.

THE TREMOLO.

BY D. A. CLIPPINGER.

The tremolo is a vocal affliction. It is what might be called the nervous voice. Although it is affected by many singers, it is at all times and in all ways bad. It is something to be systematically avoided. It is indisputable evidence of weakness somewhere, and no singer of good taste will use it if he knows it and can avoid it.

Its first appearance is usually a slight unsteadiness of the tone, but the longer it is persevered in the worse it becomes, until it makes the voice sound continually off the pitch.

Young singers oftentimes cultivate it with the idea of making the voice emotional and dramatic. No greater error could be made. It never has the true emotional ring, and the best that can be said of it is that it indicates a certain slushy sentimentality that is the direct opposite of real art. To those who have it from choice, no more need be said. To those who have it against their will and who wish to be rid of it some helpful suggestions may be made.

What causes it? It may be one of several things. It may be imperfect breath control. A weakness of the diaphragm, or a wrong use of it whereby the column of breath is not directed evenly and steadily against the vocal chords, will cause it. In such a case the only thing to do is to learn how to manage the breath. Then sing softly awhile and the voice will gradually right itself.

It is often the result of forcing the voice until the muscles controlling the larynx become so weakened they can no longer hold it steady. This condition is often visible to the eye. The larynx may be seen vibrating during the emission of tone. The only cure for a case of this kind is rest and soft singing.

It is sometimes caused by a weakness of the muscles controlling the soft palate, in which case its vibrations interrupt the sound waves, and the result is a tremolo. Some light exercises training the soft palate to remain where it belongs will usually dispose of such a case. It may result from bad voice placing. Many cases of tremolo are due to this cause alone. There is more of acoustics involved in the production of a tone than most people suspect. When one sings he sings into cavities, and these cavities have pitch and can be tuned as certainly as can strings.

Placing the tone so that one gets the best quality and the greatest power with the least effort means that the cavities of the mouth and throat are vibrating in sympathy with the vocal chords, thereby greatly enlarging and purifying the tone. This is impossible if one sings with a rigid throat. I have seen many cases of tremolo disappear as the correct placing of the voice was gained. That a singer may have a bad tremolo and not know it is most astonishing, and yet such is often the case.

It is difficult for one to hear his own voice, for valid reasons, but it seems almost incomprehensible that anything so noticeable as a tremolo should be unknown to its possessor. The singer who knowingly cultivates the tremolo is guided by a false artistic sense.

The teacher who encourages it is doing his pupils a very great injustice. Sooner or later they will see the mistake, and much valuable time and labor will be required to correct it.—*The Choir Leader.*

VOICE PRODUCTION.

BY EDWIN HOLLAND.

To obtain correct breathing, expand the abdomen while taking a deep breath; the shoulders should be well thrown back, chest expanded, mouth open, shoulders not raised. In letting out the breath, the mouth should remain in the same position, and the abdomen be allowed to fall in, while the chest should remain steady. This exercise should be practiced for several months for ten or fifteen minutes every morning.

To get good production of tone and to get over breaks, the secret lies in a perfectly loose throat and jaw, tongue lissom and lying flat in the mouth, open throat and mouth, and proper action of breath on the vocal chords. Ninety-nine out of every hundred pupils in commencing to sing contract the muscles of the throat, thereby emitting a guttural or throaty tone, whereas it is the vocal chords alone which are to be contracted. As to quality, the cavities of the mouth and nostrils give resonance and brightness, the cavities between the back of the tongue and pharynx give fulness, and the lips and mouth give color to the sounds.

The best vowel to commence exercises on is the broad vowel "ah," as in "father." Here the mouth and lower jaw must be perfectly loose, the tongue lying flat in the mouth; in fact, the lower teeth, tongue and lower lip should move as one piece.

A hand glass is of considerable use in practice. The mouth should be opened wide enough to admit two fingers between the teeth, the lower teeth being covered by the lower lip. The mouth should not be held in the shape assumed in smiling. It has a tendency to contract the throat, and also, with beginners, places the larynx too high in the throat.

Ten or fifteen minutes at a time, three or four times a day, is enough at the start. This may be increased later on, but no professor should give a lesson of more than thirty minutes' duration, and the pupil should have no tired sensation in the throat after a lesson. Over-practice is one of the faults of students, and instead of advancing themselves in their work they often fatigue the voice to such a degree that they have to leave off work for two or three weeks before the vocal chords regain their normal condition.

I advocate the "stroke of the vocal chords" (coup de glotte) as the best and quickest means of gaining a steady and resonant attack, but this dangerous exercise should be practiced under a thoroughly competent teacher. As to registers, the high soprano voice has no chest register, but other voices have three registers—chest, medium and head. Mezzo sopranos and contraltos have the greatest difficulty in passing the break. It is here, at the middle E, F or G, that the pupil has to see that there is no contraction of the tube of the throat and no alteration of the position of the larynx, and by earnest study in adopting a slight rounding of the vowel on the note E to "aw" and allowing the larynx to slightly fall instead of rising, the break will in time be united. After the attack the next study should be sustained sounds, commencing with two notes, viz., d r, r m, m f, etc., and next with three notes, viz., d r m, r m f, etc. After a period of study of exercises the sounds should be equalized up the scale.

In vowel practice, "a" and "i" are difficult on account of the usual tendency to place an "e" at the end of both. The same fault occurs in closing the jaw at the end of the word in such words as "my" and "thy." The practice of vowels should be directed to sustaining the same quality of tone to each vowel with the larynx held in the same position. The tongue should be down flat for "ah, i, o, u," slightly raised for "a," and more so for "e." With "o" and "u" the lips should be protruded.

Find out your good vowel and copy the same tone on to the others; then, after conquering the vowels, take a sentence of words and practice them on every note of the scale, not taking the extreme notes at first, but keeping to the middle of the voice.—*Strad Musical Magazine.*

WHAT CONSTITUTES GOOD TEACHING.

BY D. A. CLIPPINGER.

Every year thousands of young men and women are confronted with the problem of selecting a vocal teacher. And a problem it is. If the inexperienced student knew what to look for in a vocal teacher, if he had some basis from which to estimate relative values, he might proceed with assurance of success. But the very fact of his inexperience puts him at a tremendous disadvantage. Fifty vocal teachers, each with his method under the disguise of his personality, offer to the student in search of a teacher a form of bewilderment which makes all other forms of bewilderment look exasperatingly simple. There is about the same element of certainty in his selection as there would be in putting a man in a millinery establishment and asking him to put a price on women's hats. It is not at all surprising that students oftentimes call on anywhere from a half dozen to a dozen and a half of teachers and finally decide on the least desirable one of the lot.

Selecting a Teacher.

In making these short calls the student can learn practically nothing of the teacher's worth. All he gets is the effect of the teacher's personality, and this is not necessarily a reliable indication of merit as a teacher. The student having little knowledge of the subject cannot put the teacher on the witness stand and find out what he knows. It would be in questionable taste even if he could. The student can only take what the teacher says and weigh it in the balance of his judgment and be governed accordingly.

Many young students will not subscribe to this last statement, for they come with an overpowering confidence in their sense of discrimination and their ability to "look through" the teacher. They ask him questions that would go well in the "Funny Column" and depart satisfied they have taken his measure to the inch. What a satisfactory thing is self-confidence!

Before deciding on a teacher there are a few things the student will do well to consider. First, the man himself. It will be wise to know what he stands for outside of music. What his ideals are. What his attitude is toward life as well as toward music. There are many other things involved in teaching beside the technic of the subject. The inspiration that comes from associating with one whose ideals are high is beyond measure and of the greatest value. The mental atmosphere of the teacher is as important as his technical knowledge and should receive far more consideration than it usually does. To allow oneself to be filled with mental poison in order to study with one whose only equipment is high technical proficiency is doubtful judgment.

There are some other things the student will do well to remember in his search for a teacher. A good teacher never finds it necessary to tear down the rest of the profession in order to build himself up, neither does he find it necessary to offer extraordinary inducements in the way of a reduced tuition in order to secure the pupil.

The good teacher is conservative. He will not encourage the pupil beyond what he feels sure he will be able to realize. He will not promise him a marvelous career with unlimited fame, honor and riches as his portion when there is nothing in evidence upon which to base such a prediction. Such things have been known to occur in cases of financial stringency. The good teacher will never make extravagant promises. He will not agree to do certain things within a certain length of time, for he knows that progress depends upon the mental makeup of the pupil, in the creation of which he had no part.

He will have no short cuts. No fads, formulas, or condensed methods. He is not likely to have made any marvelous discoveries. The most important discovery he is likely to have made is that musicianship, high ideals, a constant taste for study, and a good allowance of common sense are the teacher's most valuable assets. All good teaching is in the line of right thinking and right living.

The good teacher knows this. He knows that these things mean success for his pupils, and the success of his pupils is his success.

THE DESIRE TO SING.

BY D. A. CLIPPINGER.

Almost every one at some time in his life has the desire to sing. This desire is as old as the race and is the heritage of each generation. It began at a time when humanity was not the complex proposition it is at present. The instinct for expression is fundamental in the nature of man, and doubtless there never has been a time in his history when man has not been impelled to express his feelings, however simple, through some form of vocal utterance.

To-day the desire to sing is as fundamental as any other human faculty, and its development is as necessary and important. Nothing is more natural in times of great emotional excitement or mental exaltation than to burst into song. At such times it offers the only adequate means of expression. It should at all times receive the highest cultivation.

Examination of the Voice.

The desire to sing brings with it a host of collateral considerations; such as "What kind of voice have I?" "Is it high or low, large or small, good or bad?" "Is it best adapted to choir, concert, oratorio or opera?" The next step is a call on a vocal teacher to have the voice "tried," and he, by reason of his large experience and superior wisdom, is asked to take up each of the above interrogatory motifs and develop it in florid counterpoint. Then by way of finishing "strong" three time-honored, time-worn dissonances that defy resolution are introduced, namely, "How long will it take?" "What will it cost?" "Will it pay?"

This is like buying a pair of shoes and compelling the dealer to specify how long they will wear without knowing what use is to be made of them. But to return: the teacher can answer all the questions except the last three. They cannot be prophesied with any degree of accuracy. If the teacher be wise in his day and generation he will diplomatically avoid putting himself on record on any one of them.

To Classify the Voice.

After the teacher has heard the pupil vocalize a few minutes with different vowels it should not be difficult to tell whether the voice is soprano, mezzo-soprano, alto, tenor, baritone or bass. No matter how crude the voice may be it will be almost certain to reveal its real character in some way. There is no reason why there should be argument or variety of opinion on the matter. One thing decides it, namely, quality. Young teachers sometimes allow compass to influence their decision, but compass has nothing whatever to do with it. If the same pitch be played on a violin, a flute, and a clarinet, the instruments will be easily distinguishable because each has a quality distinct from the others. It is the same with voices. Baritone is a quality. Soprano is a quality, etc.

It is not unusual to find altos that sing higher than some sopranos. But they are not sopranos because they sing in the soprano compass. It is not uncommon to find a baritone with a compass as high as most tenors, but a tenor compass does not necessarily mean a tenor voice. Wrong tone production is another thing which is likely to mislead in classifying the voice. This is quite common among baritones. In the effort to sound like a bass they form the habit of depressing the larynx and expanding the pharynx until the voice sounds big and hollow and they imagine they have a bass quality. A base quality more nearly expresses it. When they are shown the right manner of producing the tone they find they have no bass quality.

Sopranos who happen to have a chest register are often mistaken for altos. Not having developed the upper registers they find it easier and more effective to sing in the lower register. The longer they do this the weaker the upper voice becomes, until finally they have practically nothing left but the chest register, and what might have been a beautiful soprano has dwindled to a few strident chest tones which no one will listen to if he can avoid it.

Anyone who knows the quality of the different voices need make no mistake in classification. If the pupil has but five tones he can sing, the practiced ear will detect in those tones the makeup of the vocal instrument; in other words, the quality it will produce when its action is normal. Its compass need not be considered in reaching a decision.

How Long Will it Take?

This question is eternal. It never ends. It always has been asked. It always will be asked. There is no reason why it should be asked for it never can be answered. On the other hand pupils have what they think are valid reasons for asking the question. The commercial instinct usually comes with the first set of teeth, hence it is only natural they should wish to know about when they may expect returns on the investment. Or with a certain amount of money at their command and knowing the rate of tuition they wish to know whether or not they will reach the goal before they reach the end of their financial string.

It would simplify things greatly if this problem could be brought within the operations of mathematics. But it refuses to be bound by such limitations.

The question implies a misconception of the meaning of the verb "to teach." From the way it is used one is often led to believe that in the mind of the pupil progress depends entirely upon the teacher. I fancy a large majority of singers and students of singing never think otherwise. But one does not need to follow this very far to discover the fallacy. If it be entirely a question of teacher, then all the pupils of any one teacher would sing equally well. But they do not and never will, because no two of them approach the subject in exactly the same way.

As the problem presents itself to the teacher it is entirely a question of pupil. The teacher knows how the tone should be made, how the song should be sung. The pupil does not know, hence he is the problem. How rapidly he will absorb the truths of singing depends upon things for which his Creator rather than his teacher is responsible.

It is useless for the teacher to fix upon a definite period of study for any pupil. At best it could only be speculative. But this ought to be said: The pupil should improve from the beginning. At the end of the first lesson he should do something, however small it may be, better than when he began the lesson. I have no confidence in the system that makes the pupil worse before it makes him better. It is too much like the old medical theory that medicine will do the patient no good unless it first make him sick.

Any competent singing teacher can tell in a very short time, in most instances at once, the possibilities of the voice. The general makeup of the voice as to compass, volume, timbre, etc., will show whether it is best adapted to opera, oratorio, concert or parlor singing. But how long it will take may as well be left unasked. Those who work at it longest usually achieve the greatest success. The most sensible thing is to study a few years. During that time the pupil will learn a great many things about himself. He will discover the functions of both teacher and pupil and their relation. He will learn what he may rightfully expect from the teacher and what the teacher may rightfully expect from him. He will learn that his growth depends upon himself no less than upon his teacher. That the best the teacher can do is to show him how to do his work, not to do it for him. He will learn to respect the one who succeeds in making him work for himself, not the one who tries to save him from it. He will learn that education is from within, not from without. That it is a development of the right concept. He will learn what constitutes progress. He will learn that improvement means a constantly enlarging appreciation of what is beautiful and true. He will learn the meaning of musical taste and recall with many blushes and palpitations the way he did things in the beginning, meanwhile praying earnestly that no one else may remember it. By this time he will know whether he wants to be a professional musician, an amateur or a business man. There is no other way to find out.

THE EIGHTEENTH CENTURY SCHOOL OF SINGING.

BY VERNON LEE.

"The aim of the old school of singing was not, like that of the modern, to teach the manner in which a certain number of pieces should be sung: its aim was to form an artist able, at a first reading, to give to any song in any style the very best and most individually original interpretation. The master had meanwhile obtained, by the familiarity of years, the most intimate acquaintance with all the resources, all the defects, all the characteristics of this voice which he had himself developed out of its germ, equalized, patched up, moulded into homogeneous existence, nay, almost created; and this knowledge he gradually shared with his pupil, who got to know with the most absolute precision the whole structure and mechanism of his own voice. Of his voice and of his own voice; for the singers and singing-masters of the eighteenth century was supremely indifferent to the physiological structure of the vocal organs, as they were supremely indifferent to the qualities of the voice in the abstract, about which modern teachers know so much with so much certainty. Music masters did not study anatomy and write books, like Signor Corelli's 'Cronaca di un Respiro,' teaching boys and girls scarcely knowing how to open their mouths the exact structure and functions of all the minute parts of chest and throat connected with the emission of the voice; they were satisfied with getting out a good voice, they cared not out of what interior organs. Mancini, who piqued himself upon being a learned man, never got further than the palate, the windpipe, and the lungs in his knowledge of vocal anatomy. The mechanism which was studied was not that of the throat, but of the voice; instead of looking into the sound-producing apparatus, the singing-masters of the eighteenth century listened to the sound itself; they corrected and developed the voice, but ignored the organs which produce it, persuaded of the fact (so often overlooked in our scientific generation) that as long as the action be good, the machine may be left to itself.

"In perfect harmony, with this empirical indifference to general theories about the voice was the indifference of the singers and singing-masters of the eighteenth century to general theories concerning expression and dramatic fitness. Tosi and Mancini seem perfectly unconscious of the existence of either; they say, at most, that recitatives should be delivered in accordance with the sense of the words; and once or twice let drop a few remarks about moving an audience to tears; but further they do not trouble themselves about expression or pathos, just as they limit their remarks about dramatic impersonation to recommending singers to try and look dismal if the situation be dismal, and *vice versâ*, and to observing that a performer ought, when another character is narrating anything of importance, to show by his face and gestures that he is really listening to his companion. For the study of vocal expression and vocal pathos was not a separate thing, as it is with us.

"For, whereas nowadays expression and pathos are something quite apart from the mere music, a spirit requiring to be infused into it, either boisterously convulsing and breaking the musical forms, or languidly dragging them out of all shape; expression in the days of good singing was enclosed in the music itself, it was the very ripeness of the forms themselves, the flower, the perfection of their development: let only the piece be phrased rightly, the notes swelled and diminished, the ornaments delicately marked, the whole artistically graduated, and the greatest amount of expression of which the piece was capable had been attained—pathos emanating directly from the music itself; for we must remember that, as we have before noticed, the music of the eighteenth century was eminently musical, not dramatic; it was not like so much of our operatic composition, the unmusical cries of passion tuned down into uncouth melody."

ORGAN AND CHOIR

Editor for July, Mr. Sumner Salter

THE ESSENTIALS OF GOOD ORGAN PLAYING.

It is assumed that all readers of THE ETUDE organ department are firm believers in the general principle of "doing things right"—or at least as near "right" as one knows how.

There are undoubtedly a good many who play the organ from some other reason than a deliberate preconceived purpose or irresistible ambition. To paraphrase Shakespeare, some organists are born to play, many achieve the art of playing, and perhaps as many others have playing thrust upon them. In this last class are the large number of those who, because they play the piano and possibly teach some, are commissioned and practically obliged to "take" the pipe organ in church because there is no one else to play it.

It sometimes happens, perhaps none too often, that the regular organist marries and betakes herself to another locality, hence, as churches have invariably encouraged monopolistic theories and practices concerning the use of their organs, no experienced player is available to fill the vacancy and a raw recruit must be enlisted. Whether this new player has had any preparation for the undertaking or not is a matter of minor consideration. It is my desire to draw some of the large number of players from this class into the ranks of those who, because of a deliberate purpose and irresistible ambition to play, determine to do things right and excel in the undertaking.

In the February ETUDE (1908) excellent practical suggestions will be found as to general methods of procedure in organ study and the ordinary duties of plain church service playing. Along these lines it seems well to emphasize the importance of a few essentials which may serve as a solid foundation for the future mastery of the art of organ playing.

Touch.

The organ makes great demands upon the fingers and is, in a way, more exacting than the piano upon the discriminating sense of the player with regard to tone and time values. Many contradictory opinions have been expressed and much confusing advice given as to the injurious effect of organ playing upon the pianist, and conversely the evil consequences of piano playing to the touch of the organist. The truth is not far from this: that whoever plays the organ without having made careful study of touch at the piano is likely to find himself or herself quite seriously handicapped sooner or later, and unless time is taken to acquire these fundamental principles of touch the finer effects of organ playing and steady development in proficiency will be impossible.

The player who comes to the organ with an experience limited to playing the reed organ is probably worse off than the pianist, for the evil effects of the pressure action and general sluggish conditions induced by the peculiar tone and mechanism of the reed organ are lasting and difficult of elimination. The fallacy of the notion that it is only necessary to hold the keys down the proper length of time, and that a smooth connection of the notes is the *summum bonum* of playing, is soon discovered when the time arrives for the study of true expression in phrasing, accent and emphasis of individual tones or motifs. This expressive quality in playing comes principally from a steady command and application of the four fundamental varieties of piano touch, viz.: legato, marcato (half staccato), staccato (full, very short staccato), and non-legato. These are necessary, not only for the individual fingers but also for the hands in playing chords as well as in connection with single fingers in taking and leaving keys for the proper execution of melodic phrases.

Piano Study Should Preface Organ Study.

All this work should be regarded as necessary preparatory work and be done thoroughly at the piano. If it has been done advancement will begin at once at the organ and the playing will have life and elasticity, animation and meaning, and be lifted above the level of monotonous droning which too frequently characterizes the playing of the average organist. For this reason schools of music require two or three years' previous study of the piano before beginning the organ. In the Outline of Courses in Music prescribed for the award of a diploma in schools under the administration of the Education Department of New York State it is provided that pupils should have completed the third grade of the piano course and should continue a partial study of the piano (one lesson a week or every two weeks) throughout the course. The requirements of the third grade in piano are as follows:

Technic. Scales: major and minor in ♩ ♪ and ♪ ♪ at 104 H.T. (hands together), and 120 H.S. (hands separate); in triplets at 120 H.T.; in sixths and tenths (canon form) at 80; in double thirds, quarter notes, at ♩ = 100.

Arpeggios. Triad and dominant and diminished seventh chords in ♩ ♪ and ♪ at 72 H.T. and 84 H.S.

Chords. Triads, all keys, in marcato, legato and staccato touches, at 100 H.T., at 120 H.S.

Four-note chords (triads with octave), in ♩ at 60 H.T. (different touches).

Octaves. Half-staccato, hand movement, with quiet wrist, scale of C, H.T., one octave, in ♩ ♩ and ♪ ♪ at 100.

Octave scales. In ♩ ♩ and ♪ ♪, H.T. at 60.

Etudes. Duvernoy, Op. 120, Nos. 1-3 at 112, 4 at 88. Loeschorn, Op. 66. Heller, Op. 47 (selections). Bertini, Op. 29. Döring, Octave Studies, Op. 24. Nos. 1-7. Czerny, School of Velocity, bk. 1 (selections).

Pieces. Sonatas by Haydn, Nos. 10, 2, 11 (Schirmer edition). Mozart, Nos. 1, 4, 9 (Schirmer edition). Mendelssohn, Songs Without Words, 6, 4, 9, 12, 1, 2. Philipp E. Bach, Solfeggietta. J. S. Bach, Two-voiced Inventions, Nos. 1, 8, 13, and easier dances from Bach Album (Peters edition). Tschaikowsky, The Seasons. Field, nocturnes, No. 7 in E flat and 6 in F. Grieg, Lyric Pieces, and pieces of similar difficulty by modern composers.

Obviously anyone who has attained this level of proficiency is sufficiently master of the keyboard to permit the direction of attention and effort chiefly to the distinctive difficulty in organ playing, viz.: the *free* and *independent* use of the pedal keyboard. The words italicized are significant because the mere doubling with the left foot upon the pedals of the bass notes played by the left hand is a habit comparatively easy and natural to acquire. When this has become to a considerable degree a *fixed* one, it is, like all other habits, very difficult of breaking, and hence the liability of those who start as "one-legged" organists always remaining so.

In presenting the above third grade piano requirements it is not meant that organ study should invariably and necessarily be deferred until after they have been met. It is possible for the properly guided and earnest, studious worker to start with much less working capital in the way of manual equipment and still make substantial and well-balanced progress, but the requirements will indicate what is necessary before much advance can be expected. The essential things are well-formed hands, good finger action, freedom of arms and wrists, and independence of hands sufficient to meet the best of the Bach Inventions mentioned.

The German saying is: "Alle guten Dinge sind drei," and in organ playing these three things are the absolute individuality and independence of the separate hands and feet. This is typified by the three staves the player has to read from. Assuming that a suitable preparation has been made at the piano for the immediate demands of the manuals, how shall we go about the mastery of

The Pedal Keyboard.

Common sense, or in other words rational judgment, would seem to dictate rigid adherence to the principle of one thing at a time and that thing always right. Hence after it is discovered how to sit properly on the organ bench, which one generally finds does not conform to the notion of an easy and comfortable seat, with the bench suitably adjusted as to height and distance from the keys, the feet will begin to find their places on the naturals next to the sharps, *e. g.*, C and F, without looking at the keys, and practice will be given to repeating notes with the same foot, to obtain a free but firm action from the ankle without any accompanying pressure or motion from the knee. The ankle is the knuckle of the foot and the knee corresponds to the wrist. As a quiet wrist and hand is necessary for clearness, evenness and purity of finger touch, so a quiet suspended knee is essential to clean, clear and even pedaling. The working up and down of the whole limb with a stiff ankle joint is radically wrong and an effectual preventative of fluency and ease as well as independence.

Following the study of touch, pure and simple, with metronomically timed movements, attention will be given to the use of (a) alternate feet, (b) crossing the feet, and (c) toe and heel, with special attention to foot action already mentioned, keeping the feet quite flat over the keys and using the soles and not the toe-tips of the shoes. The heels of the shoes must be low and broad and decidedly "common-sense." A French heel is likely to be torn off between the keys or to cause a dislocation of an ankle.

When a certain ease—peace of mind and repose of body—is acquired in the execution of pedal exercises, then, and not till then, should the combination of the manuals and pedals be made.

The temptation to do everything at once is great in all kinds of musical practice; it is particularly so in the organ student, because from the standpoint of the piano player the appearance of the music is generally so simple and easy. One does not think of the complication of mental and volitional processes involved in the playing together of three instrumental voices, each of distinctive meaning and force. Hence it is important that the margin of safety between what is absolutely required and what is actually possible when any part is taken separately should be a wide one.

Often ten or fifteen minutes given to thoughtful practice in accordance with this principle will accomplish easily what otherwise would be done only with great fatigue after an hour or more of effort. This applies with special force to the work required of the left hand and pedals, owing to the usual function of the left hand in supplying the bass or under part of the harmony and the difficulty of thinking in opposite directions or observing conflicting rhythms in two parts which are ordinarily or primarily associated or united. Development of this sort of independence between hands and feet is the prime object to be attained at the outset of study.

With these essentials of good playing steadily in mind a student may undertake the course of study outlined in the syllabus of the New York State Education Department already referred to. The completion of this course, supplemented by a course in harmony, should qualify one for the examination for Associateship in the American Guild of Organists.

First Year.

Stainer, Organ Primer. Organ School pts. 1, 2, Rink. Eight Easy Preludes and Fugues, Bach. Studies in Pedal Phrasing, bk. 1, Buck. Three Adagios, Volckmar, Op. 256; and easy pieces by Smart, Guilmant and others. The acquirement of a clean and fluent legato touch on manual and pedal keyboards, the independence of feet and hands and the elementary principles of registration are the essential objects to be sought.

Second Year.

Bach, v. 2, Novello (Bridge edition). Little G minor Fugue. Buck, Studies in Pedal Phrasing, bk. 1, 2. Handel, Concerto V. Mendelssohn, Prelude III in G, Andante, Sonata VI in D, Sonata II, C minor, first movement. Merkel, Adagio from Sonata II in A minor, Christmas Pastorale; and pieces by Guilmant, Tours, Calkin, etc. Exercises in modulation and transposition.

Third Year.

Bach, Trio Sonatas, Nos. 1, 2; Toccata in D minor, St. Ann's Fugue. Fugue in C minor, Prelude and Fugue in F minor. Rheinberger, Sonata in Pastorale. Merkel, Sonata IV in C minor. Guilmant, Sonata III, C minor. Handel, Concerto VI in B flat. Hesse, Introduction, Theme and Variations in A; and smaller pieces by French, English and American composers. Exercises in modulation, transposition and improvisation. Organ accompaniment and elementary principles of organ construction. Practice in score reading of vocal score (four staffs) in G and F clefs.

BACH'S EIGHT EASY PRELUDES AND FUGUES.

If I were asked to specify the most important single item in the above study material I should say unhesitatingly the Eight Easy Preludes and Fugues of Bach. They are unique as introductory to the study of the masterpieces of organ literature and in the formation of a true organ style. Too often, because in spots they are simple and easy, the difficulties of the hard places are slighted and a finished execution is a matter of chance rather than positive certainty. They should become so easy of performance as to go smoothly at a considerably faster tempo than what is indicated for each. Until the good is gotten out of them to this extent they should not be regarded as finished. They may be commenced as soon as the trio exercises in the Stainer primer (the Organ) have been played fluently and with ease.

Observe the following order of study, for they are by no means of a uniform grade of difficulty:

Prelude IV. ♪=112	Fugue IV. ♩=60
Prelude VI. ♩=92	Fugue V. ♩=60
Prelude I. ♩=88	Fugue I. ♩=72
Prelude VIII. ♩=84	Fugue VII. ♩.=60
Prelude III. ♩=66	Fugue II. ♩=80
Prelude II. ♩=80	Fugue VIII. ♩=84
Prelude V. ♩=54	Fugue VI. ♩=92
Prelude VII. ♩=60	Fugue III. ♩=92

(The numbers refer to the Peters Edition, Bk. VIII.)

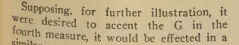
The fourth prelude will test the player's accuracy of touch and justness of sense of rhythm. The repeated notes at the end of the ascending figure in each and every case require the light marcato touch from the combined wrist and arm, and the movement of the triplet figure must be steady and firm in contrast to the sixteenths preceding. This prelude is particularly adapted to disclose the importance of the prime requisites of good playing—steadiness, solidity, swing, all of which qualities require precision and accuracy in touch and tempo.

Another valuable lesson to be learned from this first study of Bach is that of

Accent.

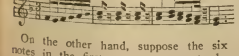
The remark is sometimes made that you cannot accent on the organ. This comes from an attempt to establish a fact from a theory. Accent on the organ comes—not primarily or necessarily from a stronger or heavier touch but from a slightly longer cling or from a slight shortening of the note preceding; *e. g.*, in the opening phrase of this prelude. (Example I.)

Ex. 1.



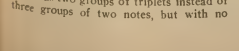
If I wish to specially accent the first note in the third measure I will shorten the note preceding, making it a little less than a sixteenth, which would be its normal value as played, so that the actual notation of the effect would be: (Example II.)

Ex. 2.



Supposing, for further illustration, it were desired to accent the G in the fourth measure, it would be effected in a similar manner. (Example III.)

Ex. 3.

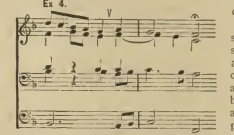


On the other hand, suppose the six notes in the first measure were to be played as two groups of triplets instead of three groups of two notes, but with no change in the movement through the measure as a whole, it would be done by dwelling on the first F and the G with a slight clinging pressure entirely absent in the touch of the other notes.

This illustrates a fundamental principle which applies to the whole subject of expression in phrasing on the organ; in the treatment of a solo melody the exposition of a fugue subject, the sharp definition of a contrapuntal or harmonic figure, and in general in giving clearness of outline throughout an entire composition.

For example, the fifth measure of this prelude begins with a triplet figure on F. The four-measure phrase quoted is introductory to the following matter and hence it is proper to shorten the value of the G, making it a quarter note instead of a dotted quarter, thereby enhancing the effect of the entrance of the triplet figure. In the same way a great difference in effect is made in the last two measures of the fugue. (Example IV.)

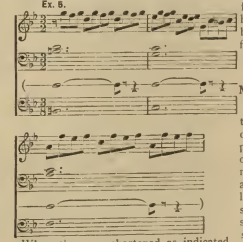
Ex 4.



By shortening the value of the quarter notes on the third beat in the first measure, allowing a sixteenth rest before the F chord following, and so intensifying the strength of the cadence.

The background of music is silence. It is the instant of silence that gives significance to the following tone. Note the effect of this in the sixth prelude in the treatment of the chords underlying the continuous eighth-note movement in the treble. (Example V.)

Ex. 5.



When they are shortened as indicated on the line between the two bass clefs.

In the first prelude is afforded a fine study of the effect of detached chords (marcato touch), including the pedals, against a flowing monophonic passage in the treble. The same kind of touch is required by the repeated notes in the subject of the fugue following. The eighth prelude calls for the same touch, but now only in the left hand, the pedal notes being legato with the right hand.

The second prelude is a beautiful study in phrasing and lightness of style, while the fugue has a pleasing subject which makes it a favorite among the number. The third is stately and impressive, with its noble double suspensions and solemn slow-moving fugue subject.

The player who plays these preludes and fugues into his hands and feet has at the same time gotten into his mind and feeling a basis of musical ethics which will tone up and purify his whole future musical life.

The seventh fugue is of less value than the others, but not so easy as it looks on account of the crossings in the pedals, and should not be omitted.

READING "UP" AND HARMONY.

The question is often asked, in view of the variety of things to think of in playing the organ: "What shall I do first?" Unquestionably the answer is to get the feet ready, if there is a pedal part, and work from the bottom up; for two reasons: first, physical and, second, musical, though possibly the latter is of more importance. The adjustment of the feet takes more time and occasions more or less disturbance to the poise of the body. The bass or lower part, however, should be read first whether in the pedals or not, because of its foundational importance in relation to the treble. Whether subordinate to the treble or predominant in importance it more largely determines the harmony from which the treble is an outgrowth.

This naturally emphasizes the importance and great desirability, not to say the absolute necessity, of a knowledge of harmony and the essential principles of counterpoint to the organist.

The mention of the latter may give something of a start to many, even quite serious students, but a little reflection and earnest, thoughtful reading will disclose the fact that however difficult the actual writing of good counterpoint may be, the knowledge of what it fundamentally consists and particularly the uses of passing and changing notes in embellished melody may be acquired in a comparatively short time.

This even superficial insight will greatly increase the interest and lessen the difficulties in the study of polyphonic music and add to finish and breadth of style in interpretation. Without a fairly clear understanding of the principles of chord structure and tone relationship a player is not likely to advance far beyond the stage of mediocrity in the interpretation of music of any deep significance. This insight and knowledge enables one to form the habit of taking things comprehensively and reading quickly, and thereby eliminates or materially lessens the difficulties of playing.

MUSIC IN THE SUNDAY-SCHOOL.

The importance of the quality of music to be used in Sunday-school is very often disregarded by those who have this department of church work in charge. Too often the excuse for inferior music is made, that music must be lively and have a "go" to interest the children and give life and spirit to the session of the school, and with this excuse most any song that has a marked rhythm and easy swing to the melody is likely to be selected. It is needless to say that this music is generally of a flippant, trivial and almost worthless character, because of an absence of a correct standard by which to judge of music and an indisposition to patiently develop the taste for music of a higher grade.

It should be borne in mind that impressions gained from music of this sort are not only of a low order themselves, but the influence emanating from these impressions upon the young children from month to month and year to year is decidedly degrading musically, and in view of the possibilities in an opposite direction, really pitiable. Is it too much to say that in two-thirds of the Sunday-school music one hears around the country can be detected the characteristics of the street song, the popular song and chorus, or song and dance, with a jiggy rhythm and a vulgarity to the phrases.

When the younger generation has absorbed more of the spirit contained in the better class of hymn tunes now entering into more general use in the churches this evil tendency will for the most part disappear.

Violin Department

Edited by ROBERT BRAINE

BUYING A VIOLIN.

NEXT to choosing a wife or buying a good horse, I believe life has few more difficult problems than getting hold of a thoroughly satisfactory violin. The largest mail order house in the United States heads the violin department in its catalogue with the following statement: "There is no article in the world the value of which is so little known as the violin, and it has therefore been the custom of dealers to charge the customer as much as he was willing to pay, basing their prices on fictitious or imaginary qualities the instrument was supposed to possess. There are only two fundamental things which determine the actual value of a violin—materials and workmanship. Upon the grades of materials (wood, varnish, etc.) and the workmanship (model, proportion, construction, etc.) depend the ultimate results of whether the instrument will have a good tone or not. Nobody but an expert is able to truly judge as to these qualities."

The statement contains much truth. A musician wishing to buy a piano, organ, harp, wind instrument, or almost any instrument except those of the string family has little difficulty. All he has to do is to go to a reputable dealer, buy an instrument of first-class make. The chances are he will be satisfied.

Violins are in a class by themselves as regards quality. They remind one of human beings, so much individuality do they possess. Take a dozen violins, each made by the same maker from identical wood, and on the same model, and seemingly identical to the smallest particular; yet each of these violins will be different, each will possess a soul of its own, and the best of them will be worth easily three or four times as much as the poorest. Even the masterpieces of Antonius Stradivarius, the greatest violin maker the world has yet produced, differ in tone, qualities and in consequent value to the player. It is the same with the other Cremona makers. They had their failures just as ordinary violin makers have theirs.

If money is no object it is not difficult to obtain a satisfactory instrument. All one has to do is to send to dealers like Hill or Hart in London, or some of the high-class dealers in Germany or the larger American cities—dealers whose word is like that of Tiffany in regard to diamond values—and a violin can be obtained with a quality fitting the price.

Fine Violins Rarely Cheap.

The great majority of purchasers, however, are people who are looking for that rare combination, a violin with a fine tone, but cheap in price. The newspapers are filled with yarns about people picking up Cremona violins worth thousands of dollars for a mere song in pawn shops, second-hand stores, barber shops, etc., or in the houses of people who have had them in the family for generations and did not know their value. Ninety-nine per cent. of these stories are untrue, but people read them, and having heard that "the older a violin is the better," they often buy any old trap which they can find, thinking it is a fine old instrument because it has an aged, battered appearance. In this they are often atrociously cheated. It is not to be denied that good and even valuable violins are occasionally picked up in this way, but it requires expert knowledge on the part of the purchaser, and to find a real Cremona in a pawn shop or second-hand store is as rare as winning the capital prize in a lottery.

A person who knows nothing about violins had best not rely on his own judgment in making a selection. The recommendation of the average music dealer is of little value either, however honestly given, unless he be a violinist and an expert judge of violins. Most music dealers buy their violins like a grocer buys soap, from catalogues of the wholesaler or from a traveling man. When the violins arrive he looks them over to see if they are cracked or broken. If not he puts them on his shelves for sale. They look all right to him, but as to whether they have a good tone or not he knows nothing.

If the purchaser has a personal friend who is a good judge of violins, who is willing to make the selection for him, is thoroughly honest, and who is not an interested party, he is in luck. If the violin is to be bought for a pupil the prospective teacher had best make the selection, as it is to his personal interest that his pupils have good violins.

If the purchaser lives in a small town where there is no music store he will, of course, be obliged to rely on a music dealer in one of the large cities to ship him one. Dealers are usually willing to send violins on selection with the privilege of having the money refunded if the instrument is not satisfactory, and the buyer pay the express charges both ways. Some dealers will even ship three or four violins for the buyer to select from. The purchaser will find it much more satisfactory to patronize a large music house in a metropolitan city, which has a large violin department presided over by an expert judge of violins, than a smaller house which does not know violin values.

Patronize Reliable Dealers.

As a rule it is safer for a violin purchaser who is ignorant of violin values to buy from a good music house like that described above than to trust to obtaining chance bargains from neighbors, friends, pawn shops, second-hand dealers, etc. Occasionally a good bargain may be obtained, but as a rule violins obtained in this way may be of extremely inferior quality or in very bad order. They are often found to have warped finger-boards, old bridges which have not been properly fitted to the violin, crude sound posts, loose base bars, badly fitting pegs and possibly open cracks. Repairing violins is extremely expensive if the work is expertly done, and if the buyer gets hold of a violin in bad order the chances are that the instrument will cost him more in the end than if he had bought one in first-class order in the first place.

The ignorance among ordinary people of violin values is so great that it is often possible to pick up a violin at a tenth of its value, but this privilege is for the expert, and if the buyer of a violin have no expert to select for him, or is himself not an expert, he had best rely on the judgment and honesty of a good music house, which makes a specialty of its violin department and which has a reputation for fair dealing.

In regard to the prices of violins it is impossible to give even an approximate idea. The advice of Polonius to Laertes in Hamlet obtains in this case—"Rich be thy habit as thy purse can buy." The violinist should purchase as good a violin as he can afford. A good judge can often select a fairly well made violin, a copy of the old masters, made by German and French makers, from a music store stock for from $15 to $50, which will do for the purchaser who has to have a cheap instrument. New violins, hand-made, by American and European makers of greater or less reputation, can be purchased for from $50 to $200 or even more in individual cases. Real old violins range from $25 to $10,000, or even higher in the case of noted masterpieces by Stradivarius. An old violin made by some obscure French, German or Italian maker can frequently be purchased between the price limits of $25 and $150, which will be fairly satisfactory for solo work. Violin soloists of note in the musical world, as a rule, have Cremona violins by the great masters, for which they pay thousands of dollars.

AN AMERICAN VIRTUOSO'S ADVICE.

ALBERT SPALDING, the eminent young American violinist, has been signally honored in the near past with important engagements. He has played concertos with symphony orchestras in England, Germany, Russia, France, and other European countries with the greatest possible success. Mr. Spalding, in an interview with a newspaper man, recently discussed several features of his art in an entertaining manner. He said:

The Proper Position.

"One of the first remembrances I have of the violin is the tedious drudgery of locating the proper position. It is a great stumbling block, but once having acquired it, so that it comes as second nature, the rest of the work is, comparatively speaking, simplified and healthier.

"There is a certain kind of bad position where the violin arm is in the habit of taking too much support from the left side. The vibrations of the violin are thus transmitted by the pressure of the arm directly to the heart, thereby tending to weaken it.

"Scales are, of course, the foundation and the entire support of the technique. They must be played in every manner—single, in thirds, sixths, octaves, tenths and units—but never so fast that the slightest flaw of intonation may not be detected and corrected.

"For those who are fond of old music a clear systematic trill, well [illegible] control, is essential. Any one of Kreutzer studies is good. I [illegible] found No. 4 perhaps the best, [illegible] the trill so slowly that three turns [illegible] each quarter note would make [illegible] metronome beat of fifty or thereabouts. At the end of the study one's fingers are wonderfully limbered, and the [illegible] comes very clearly and easily.

As to Interpretation.

"Interpretation is something so subtle and complex that unless the interpreter has an absolute conviction [illegible] what he is playing the music will [illegible] solve itself into meaningless [illegible] strung together. Not that it will [illegible] necessarily a fine interpretation, even if sincere, but at least there will be [illegible] self-contradiction, and the thought though it may be lacking in charm will yet have a value of some sort.

"Association with the [illegible] both plastic and literary, I have found [illegible] to be of great benefit in broadening the artistic horizon. There are pictures [illegible] look at and books I read which exert such a powerful influence over me that I feel them reflected in my music. In this way certain writers and painters become identified in my mind with composers. I never can fail on looking at Botticelli's pictures, his 'Primavera,' for instance, to associate a delicate, inimitable line, its tone, which at first seems faded, but which afterward grows to be almost radiant in the buoyancy of all the figures, with Mozart's rippling, delicious melody melodies soothing our senses with their lovely youth and ardor. An impression and a recognition such as this, if really felt, must translate itself beneficially into our performance of Mozart.

The "Robust Player."

"Some people make the mistake of believing that unless one is a robust player the classics, especially Bach and Beethoven, are debarred from him. Big tone and heavy technique are indeed a help and means toward some of the more powerful pieces of the masters, but they may also become a great danger, for, inasmuch as they are beautiful in themselves, they are liable at times to emerge from their proper walls of restraint and destroy the poetry and the meaning of the music just as a painter will forget what he wishes to convey in the pleasure he derives from a too dexterous brush, or a writer from a too facile pen. When technique becomes the end, not the means.

The Brightest Side.

"One thing that is good always to remember is to portray the bright and most joyous side possible in playing music, or, if the piece is very sad and melancholy, let it be controlled. Wild ranting pieces are never pleasant, and they do not constitute art. They excite and irritate the nerves, for the time being make us feel that which is true art and beautiful in itself does not need to call to its aid tricks of nature, but lives independently, and we feel its benefit long after the other is forgotten."

"No composer, excepting possibly Schubert, has left such a wealth of adorned melody as Handel. The melody of Handel touches the public heart more directly and conclusively than anything Bach has left us."—*Horatio Parker.*

PAGANINI'S SECRET.

IN Schottky's well-known life of Paganini is found the following: "Paganini in his talks with me often said that he intended, after giving up traveling as a virtuoso, to impart to the world a musical secret which was taught in no conservatory, and by means of which a student could learn as much in three years as otherwise could be attained in ten years of practice. I repeatedly asked him if he were not joking; to this he replied each time: 'I swear that I am telling the truth, and I empower you to make this known in my biography. One person who is now twenty-four years of age, Gaetano Cindelli, of Naples, knows of my secret. He played the 'cello in a most unsatisfactory manner and was considered a mediocrity. However, the young man interested me and I made known to him my discovery, which had such a remarkable effect on him that within three days he became totally different person, and everybody was astonished at the sudden change in his playing.'"

Paganini also mentioned Camillo Sivori, saying: "Sivori was only seven years old when I taught him the first scales; within three days he could play several pieces, and everybody cried, 'Paganini has performed a miracle.' After fourteen days he played in public. My secret, if I may call it so," Paganini continued, "shows the violin player how to better understand the nature of his instrument than was hitherto possible, and this is much easier than people generally think. I owe this discovery not to chance but to serious study. By applying this method it will no longer be necessary to practice four or five hours a day, and it must do away naturally with the present methods of instruction, which make the path more difficult rather than easier. Yet I must say that it would be a mistake to think that this secret, which calls for intelligence, is to be found in my manner of tuning the violin or using the bow."

Paganini continued his career as a virtuoso, and his secret is lost to the world, for he never imparted it to any one who preserved it for the world. During his concert tours his secretary and friends have given evidence that they never heard him practice, and to those who spoke to him of it he said that he did "mute" practice. He would go through his pieces mentally, his mind being so wonderful and his powers of concentration so intense that the mental practice seemed to answer the purpose of the physical.

A story is told of some gentleman who by much scheming obtained a room next to Paganini, at a hotel where he was staying on one of his concert tours, hoping thereby to get some inkling of his methods of practice and the methods he used to gain the technical effects, which were then considered almost miraculous. There was a communicating door between the two rooms which was locked, and the gentleman glued his eye to the keyhole of the door as soon as he heard Paganini approaching. The great maestro entered the room, unlocked the box containing his peerless Guarnerius, picked up the instrument, kissed it reverently and put it back in the case without so much as drawing the bow across the strings.

There is little doubt, however, that Paganini did an immense amount of practicing in his boyhood and early manhood. By some of his biographers we are told that he practiced for months at a time at the rate of ten or twelve hours a day, and by others that he broke his health down and ruined his nervous system by his intense practice. It is well known that artists who have done much practicing in their early youth are able to dispense with much of it in middle age. Sarasate is another great violinist who it is claimed practices very little while on his concert tours.

Mental Practice the Real Secret.

I have no doubt that Paganini's secret was simply mental practice. Many violinists and performers on other instruments do much of this mental practice. They will sit quietly in a rocking chair at home, or in a street car or train, and silently go through their pieces, either with the music or without. There are many artists also who can memorize a piece by simply reading the notes and without ever touching an instrument.

The secret of learning music rapidly without much practice is in the mind. What the mind has a clear conception of, the fingers will soon learn to execute. I had a striking example of mental practice in my own experience. I had a pupil, a young girl of fifteen, who not only had a wonderful talent for music, but a remarkable mind and imagination as well. Accompanying her to a concert where she was to play I noticed her in deep thought in the street car and with the fingers of her left hand constantly working as if she were fingering the strings of the violin. "What are you doing?" I asked. "Just going through the last movement of my concerto," she replied. On questioning her I found that she could go through the composition mentally, tapping with the fingers of her left hand on her knee. So accurately did she do this that it was possible to follow the composition by one who was familiar with it.

I doubt if Paganini's secret would work well except with pupils who have great mental strength and great powers of imagination, as well as remarkable musical ability and great mentality.

Many teachers of the violin have noticed that some pupils will make as much headway with one hour's daily practice as others in four. This is on account of the perfect mental conception they have of what is required to be done. Take the case of "Blind Tom," the negro pianist, who was able to execute piano compositions after he had heard them but once. He never seems to have done any technical work in his youth, and yet he was able to play pieces of great technical difficulty instinctively, because he gained a perfect mental conception of the composition by hearing some one else play it.

All the foregoing simply goes to show that the violin teacher should do everything in his power to develop the musical mentality of the pupil. The pupil who learns to sing at sight, so that he can read music mentally, who learns harmony and theory and who cultivates his musical memory, will save himself hundreds of weary hours of practice.

SMALL ORCHESTRAS.

VIOLIN teachers are often deterred from forming pupils' orchestras by the difficulty of getting wind instruments. Where really first-rate wind instrument players are not available it is much better to form a string orchestra. Wind instruments are effective from an artistic point of view only when played by artists, and it goes without saying that it is only in extreme cases that the ordinary violin teacher can command an artistic group of wind instruments for his orchestra. In some of the conservatories in the larger American cities wind instruments are only used when concerts are given. On these occasions professional players are engaged for all the parts, except the violins, who are students of the conservatory. Other conservatories rely on students for all the parts, except possibly French horns, oboes, trumpets or instruments which it is difficult to obtain in the student body. This certainly is a great advantage to these student wind instrument players, but the general effect at concerts or recitals is often crude, as a trombone or a cornet is often a terrible engine of destruction in the hands of an ambitious amateur.

The string orchestra is possible, however, to the violin teacher who has even a limited number of pupils. If he can do nothing else he can have all his students play compositions in unison with the accompaniment of the piano. While Nickisch was conducting the Boston Symphony Orchestra I once attended a concert where one of the soloists was ill, necessitating the substitution of another number for the piece on the program he was to play. As a substitute Nickisch had all his first and second violins (twenty-four in number) play the Moto Perpetuo (Perpetual Motion), by Paganini, in unison, with piano accompaniment. The tone of the violins all playing with "spring bowing" was as of one man, and made a marvelously beautiful effect, the piece making a big hit with the audience.

A great variety of combinations can be used with the string orchestra by using music arranged for combinations of two, three or four violins, grouping the violins accordingly; or the combination of first and second violin and piano is very good. This combination was quite a favorite one of Prof. Jacobsohn, the eminent violin teacher in Chicago some years ago, for practice purposes for the violins. He also used full orchestra at times.

Again, the full quartet for first and second violin, viola and 'cello, or violin, piano and 'cello, can be used with good effect. This ensemble work is of the greatest possible advantage to the students, and as soon as the orchestra is in position to do good work, it can be used for recital and concert purposes effectively.

ENCORE PIECES.

EVERY violinist should have in his repertoire a large number of short pieces to be used as encores. Many of these compositions are played with the mute and are particularly effective in concert work after the violinist has played a piece of the brilliant, showy order. An eminent violinist at a concert I attended recently played as one number three "Cradle Songs"—"Berceuse" (pronounced as nearly as it can be indicated in English spelling "Bairsuhze"). They were programmed as follows:

Three Berceuse—a ..... Reynard
b ..... Hauser
c ..... Godard

These three exquisite compositions are not difficult, but are all real violinistic gems, and are not beneath the notice of the greatest artist, as well as the average violin student. On the occasion referred to above the audience was greatly interested and seemed to enjoy these three lovely cradle songs greatly. Other solos in which "tone" and not showy execution constitute the chief beauty are the "Largo," by Handel; the "Swan," by Saint-Saëns; "Air," by Bach, arranged for the G string by Wilhelmj; "Minuet," by Boccherini; "Cantilena," by Bohm; Berceuse in G by A. Simon; "La Cinquantine," by Gabriel Marie; "Serenade," by Pierne; "Serenade," by Haydn; "Spring Song," by Mendelssohn; "Evening Song," by Schumann; "Simple Confession," by Thomé; "Cavatina," by Raff.

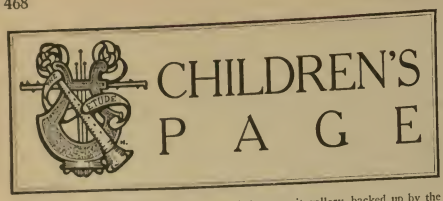
All of these pieces can be played with good effect by students who have even a limited knowledge of position work and are of the highest artistic character.

VIOLIN QUERIES.

A. L. F.—It is of course not impossible that your violin is a genuine Stradivarius, but these instruments are extremely rare. The number of experts who could give you an authoritative opinion as to its genuineness is also extremely small in this country. There are a few, however, in New York, Boston, Chicago and some of the larger cities. You would have to send your violin to one of these experts for an opinion.

A. R. C.—Do not on any account have your old violin revarnished, if it is, as you say, a fine old Italian instrument. This process detracts greatly from the value of an old violin. Collectors whose buying has much to do with fixing the price of these old instruments will have nothing to do with an old violin if the varnish is not in the original state.

H. C. J.—The violins of Carlo Bergonzi rank very high among Cremona violins for their tone qualities. Indeed, so highly do some violinists regard them that they consider them very little inferior in tone to those of Stradivarius, although others do not rank them quite so high.



CHILDREN'S PAGE

WOODLAND.

A Children's Musical Party.

BY PRICILLA PERKINS.

At last the summer is here again and the hunger for the deep green of the woods comes to us all. I want to tell you about a little party to the woods that is one of the best ideas for a music class I have ever heard of. My pupils had worked very hard, and when we gave our final musicale in June I was surprised to find that many of them were very anxious to go on right through the Summer. I thought that they had all worked every little bit of enthusiasm out of their dear little bodies, but they had come to see what fun it is to practice in the right way with interesting studies and pieces.

How it Came About.

I felt that they ought to have some encouragement for their good intentions, so I proposed a party at my studio. "Oh, Miss Perkins," one little girl shouted, "don't let's have a party in doors; it's so hot and stuffy. Let's have a picnic." This idea was enthusiastically endorsed by all of my pupils. Then one bright boy suggested, "Let's make it a musical picnic." A somewhat haughty little maiden asked, "Who ever heard of a musical picnic?" "Nobody did," shouted the young man who proposed the picnic, "but I guess we can make one up." And make one up we did. What a success it was! All the children were so eager to do their part.

Just What We Did.

We started at eight o'clock one morning and took a trolley car to a little picnic grove in a park on the outskirts of the city. We had previously arranged with the parents of the pupils so that each child brought a contribution toward the luncheon. One brought sandwiches, another cake, another olives, another fruit and so on. When we reached the grove the children played around for awhile, and finally a little boy who had made lots of trouble for me during the winter came up and said: "I don't call this a musical picnic. I don't see that it is any different from an ordinary picnic." I replied: "I was waiting for you to say that." Then a pretty little girl of ten years came to my help and said, "Let's sing our class song."

Musical Games.

We sang the song and made the old woods ring with the merry, happy voices of the little folks. Then I took out a number of pictures of composers from my satchel and pinned a composer's portrait on each of several large trees. There were Beethoven, Bach, Händel, Chopin, Mendelssohn, Weber, Mozart, Haydn, Schumann, Schubert and Wagner. It made a very pretty little portrait gallery, backed up by the green of the woods. The portraits were illustrated postal cards which I had bought at slight expense from my dealer. Then I named each tree after the composer's portrait that was on that tree. There was a Haydn tree and the Mozart tree, and the Mendelssohn tree, and so on. The children thought it was great fun.

How the Prize was Won.

Then I gave each child a pad of paper and strip of pins and a pencil. Each pad was a different color. Then I gave them these directions:

1. Write your name at the top of the sheet of paper.
2. Write the name of the composer on the tree I am pointing to.
3. Write the name of the city in which this composer was born.
4. Write the date of his birth.
5. Write the date of his death.
6. Write the name of his best-known piece.

When this had been done I told the children to go to the tree and pin their slips to the bark of the tree. They enjoyed the fun and novelty of doing this very much. Then they took up another tree and treated it in the same manner. When we got through the trees looked as if they were decorated with little paper flags. I then examined the slips and gave a prize for the best answers. Then I distributed the postals among the children.

Luncheon.

One of the mothers had made some cookies in the form of fifes and bells, and the children soon had a make-believe band that was very funny. Everything tasted delicious and after we had played several other games we went home and agreed that our music party was a success that should be frequently repeated. The children didn't realize that I had given the best possible kind of an examination of the work that they had done in our little history class, and also that I had made them more anxious to work harder with their musical history in the future. The next time I am going to have scale trees, and first have the pupils put the number of sharps or flats that belong to each key upon the tree having that name and then have them write the names of the pieces they know in that key.

AUNT EUNICE'S LETTER.

My Dear Little Friends:—I want to tell you about a little girl I knew who never realized what an expensive thing wasted music lessons can become. Her father was very "well-to-do," but he rarely gave little Ethel any spending money.

Every educational opportunity that one could think of was placed before her and she had almost every comfort and luxury a little girl could want. There were toys without limit in her play-room and she had far more candy than the doctor thought good for her. Her dresses were the envy of most girls and she had almost everything that any sensible little girl could want. Still she was not satisfied. She always felt that something was being denied to her, or that she had a very hard lot indeed.

Her parents had a fine music teacher for her and he received five dollars for each lesson. He came every week and one day her father asked her to play for him. She did play and he was so disgusted with the result that he wrote to the teacher and asked him to call to confer with him.

The Teacher's View.

The teacher told him: "The whole trouble is this. She has so much that she appreciates nothing. She thinks that this musical instruction will go on forever and that you have so much money that the five dollars you give me for music lessons is nothing at all. I have coaxed, urged, even threatened, but without avail. I am sure that Ethel has talent if she will only work." The father thought it over for a long time and then he said:

The Father's Idea.

"I think that this is a far more serious matter than a mere affair of music lessons. Ethel is a dear child, but she has no idea of the real value of time and money. If you can make her realize this it will be a very important event in her education and I will make it well worth your while." The music teacher knew of the generosity of Ethel's father, but it was several weeks before he hit upon a plan to correct the little lady of her dangerous ideas. Ethel's sister was taken ill with a contagious disease and the doctor insisted upon having Ethel removed from the house. The music teacher heard of this and found a temporary home for her in the house of a friend in very moderate circumstances. The friend's name was Mrs. Walters. The Walters had no piano and so Ethel could not go on with her lessons.

The Teacher's Plan.

The teacher arranged to have the Walters receive five dollars a week for board and then he went to Ethel's father and proposed that Ethel be given the amount of the fees for her music lessons, and be made to understand that she had to support herself on ten dollars a week. This allowed her five dollars a week for spending money and during the first week this sum disappeared in a few days, for things that Ethel had very little use for. Two dollars went for candy and another two dollars went for a doll, which she very thoughtfully bought for Mrs. Walters' little girl. The rest of the week she had to spend in a kind of poverty she had never realized. She learned from Mrs. Walters that Mr. Walters only received twenty dollars a week, and that they had to count every penny. The next week Ethel was very much more careful with her money, for money had taken on a new importance to her. She had never realized that five dollars was such a large sum. One day the teacher called and Ethel said:

"I never knew that five dollars was so much money and I never knew how hard people have to work to get it. Mrs. Walters says that girls work in stores a whole week for five dollars and that there are hundreds of men wandering the streets in our country who would look upon five dollars as a little fortune. Are there many girls who have papas to pay so much for their music lessons?"

Ethel's teacher thought for a moment and said: "Of course there are hundreds of children in our great cities who have expensive teachers. Their parents want the best and are willing to pay for it. But there are thousands more who have teachers who charge anywhere from twenty-five cents up. The principle is the same, however. The parent pays as much as he can possibly afford for music lessons, and no child has a right to waste the money spent upon her in this way. Children do not realize what either time or money means. One of the reasons why children of poor parents make so much better progress than the children of rich parents is that they know that every lesson means a sacrifice. If you do not make the most of your lessons hereafter, I have arranged with your father to bring five poor children to your home and teach them in a class at the same time that I give you and I will warrant that they will do more work than you have ever done in the past."

Ethel's Appreciation.

Ethel knew that when her father said things he meant them, and when his sister recovered and she returned home there was a sudden advance in Ethel's musical work that astonished everybody.

I want all my little readers to think for a moment of the amount of money that their parents are putting out for their musical education. There are lots of little luxuries that parents do without just because they want their children to have every possible opportunity. Think how many pleasures and comforts your teacher's fees could mean for your parents and then realize how much you owe them, even if you do not know your duty to yourself.

Big Fees and Little Fees.

Do not think because your parents do not pay a great fee for your music lessons that your teacher is not worthy. Few people have any idea how much money is spent in great cities for the musical education of a few rich children. New York, Pittsburg, Chicago, Philadelphia and Boston all have a number of wealthy families who pay big fees to secure exclusive teachers. These teachers often have been fortunate in securing introductions into well-known families and they have certain accomplishments and a social distinction that make them eligible, but they do not frequently have no more ability than some little teacher in a backwoods country town who can secure no more than twenty-five cents for a lesson. Of course there are some really extraordinary teachers whose time is so valuable that a fee of five dollars is not exorbitant, but the difference between the average teacher of the "four hundred" and the average teacher of the "eighty million" is, from the musical standpoint, very slight.

Pay Your Teacher Justly.

I feel that if your teacher is worth anything at all, she should have at least fifty cents for each half-hour lesson. Most music teachers are underpaid. That is because many parents do not realize how extremely valuable music is to their children. They think that music is an accomplishment and never comprehend the great truth that music is one of the greatest factors in the training of the mind and that the child who receives a musical education is often admitted to the great brotherhood of music lovers and thus given opportunities that might not otherwise have been uncovered.

If you are paying your teacher less than one dollar for sixty minutes of able instruction you are doing her injustice. She has studied, worked and sacrificed to help you and you should give her a just return. The teacher who is worthy should never be contented with any fee less than this and the teacher who can not command it should either move to another neighborhood or look into her own musical accomplishments and find out where her weaknesses are and ascertain why she can not command a rate similar to that which a qualified doctor or lawyer should receive. Many most excellent teachers are either too modest or too self-sacrificing to demand a really just fee.

Apprentice Teachers.

I do not believe in experimental teaching. Young teachers should remain long enough under the counsel of older teachers to observe their methods of conducting lessons so that they will not have years of costly experimenting to do. The idea of training an apprentice such as practiced in some trades in Europe would be a good one.

The apprentice pays the master for the privilege of helping him and watching him work. When the apprentice has "served his time" he is entitled to the pay of the master. He does not start in at a ridiculously low rate and attempt to compete with the master. If he is worthy he deserves to have his due at the start. Young teachers who start in before they have had the rightful amount of training and set a very low fee will find that it is very difficult to raise that fee, and that it would have paid them far better in the end to have given more time to preparation.

Young People Should Know.

I have put this in my letter this month as I believe that young people should think about the money that is spent for them. Every penny spent for you should count for something. If your father puts money into anything that does not pay him he calls it a bad investment. There is nothing that disgusts a man so much as a bad investment. I am sure that none of my readers want to be looked upon as a bad investment. It is your duty to show your parents that for every penny they spend upon you, you are doing your best to get the value of that penny by hard work.

One of my readers who is a teacher said that she reads this letter to her pupils every month. I want to thank that teacher as well as the many who have written me such interesting and encouraging letters.

Very cordially,
AUNT EUNICE.

ON THE NECESSITY OF COUNTING ALOUD.

BY HELENA MAGUIRE.

"Onery, twoery, tickery seven,
Allbi, crackery, ten and eleven.
Pin, pan, musky dan,
Threedle-um, twoddle-um,
Twenty-one; eerie, ourie, orie.
You—are—out."

This is the way that dear little Marjorie Fleming used to make her great friend, Sir Walter Scott, count aloud to her, in the days when he used to wrap her in his plaidie and march off with her on his shoulder for an afternoon's fun.

And I am sure that you yourself have liked to count:

"One, two,
Buckle my shoe,
Three, four,
Open the door,
Five, six, pick up sticks,
Seven, eight,
Lay them straight—"

and so on, and that you have many times counted

"One little, two little, three little Injuns,"

and so on up to ten, and then back again, and perhaps you know many other ways of counting which I have never learned, but there is one thing which both you and I know perfectly well, and that is that there is not the least bit of fun in these counting rhymes unless they are counted right out loud. To get the real flavor of them, and all the fun that belongs to them, they must be recited right out loud, just as little Majorie used to insist upon her great pupil doing for her.

Then, here is another thing—there is hardly a game that you play but that you count to. You count when you play jacks, when you play bean-bag, when you play soldiers and when you dance. And why? Because counting aloud makes it ever so much easier to play, whatever the game may be.

And playing the piano is not one bit different from any other kind of playing—your teacher asks you to count while you play because she knows that counting makes it easier to play, not harder, as you think.

Counting Makes Playing Simpler.

I know that it does seem at first as though counting aloud made practicing ever so much more difficult, and I will tell you why that is. It is because when you are playing in the schoolyard or on the playgrounds you count *just as you please*, and if you could do this at the piano you would not mind it at all. But to have a grown-up person, like a music teacher, take charge of your counting, and make you do it always in one particular way when you are playing one thing, and then change the counting all around when she gives you something else, and to have her keep doing this, and to have her so very particular about it all the time—I tell you it *is* hard. And, too, it is very unpleasant to have a teacher continually interrupting you (no matter how kindly she does it) and making you play the same measure over and over again while you count it, when really you can't see what difference it makes *how* it is counted. But, of course, you are too polite to say what you think, and so you feel that the only safe way is—not to count aloud at all. Your teacher is not satisfied with this, however, even though you tell her that you are counting to yourself, because, while she does not for a moment doubt that you are telling the truth when you say this, she knows very well that to get the real best out of counting you must count aloud. She knows that you will not *enjoy* playing the piano until you are able to do it *well*, and she wishes to help you to use every means which will help you to play well, and one of the greatest helps most certainly is—your tongue.

If you have ever tried to train the children with whom you play to march so that they will look like a truly regiment, you know that it is not an easy thing to do, and also that there is no satisfaction in playing soldiers unless everyone keeps time and marches with the drum, and if they do not do this you just can't bear it; it makes you so hot and cross that, sometimes, you say things.

Just so with playing the piano. It is no easier to train yourself to keep time at the piano than it is to train your little friends; but then neither is it any more satisfactory to yourself to play the piano, unless you play it right, than it is to march with a hobble-de-hoy regiment.

So that even if you do get dreadfully hot and cross trying to count the way that your teacher is so very particular about, and feel like saying things, and pounding the piano when it does not come right, never mind, just keep right on, same as Napoleon did. The practice period cannot last always, you know, and soon you will get cooled off, and father will come home, and mother will tell him how long you practiced, and that you counted so loud that she could hear you quite at the other end of the house, and surely that is reward enough for anyone!

Well, all that we have settled up to now is that it is best to count aloud. Now let us see if we can find a good reason for *why* it is best.

You would not notice it while you were playing yourself, but if ever you were ill, and sat at the window watching the other children play, you perhaps noticed that whenever children are having a very good time their tongues are bound to go ever so fast, and the more the merriment grows the quicker their tongues will go clipper-clap. This proves that while counting or repeating rhymes helps us to play better (as everything that is done well is done to some kind of rhythm), also, the more active we *are*, and the more quickly the blood circulates, why the more the tongue "loosens" and the greater is *its* desire to enter into the general activity of the body.

Observe Carefully.

At the piano, as your teacher has told you, there are right ways and wrong ways of being active. You are using your hands and feet, your ears and eyes. Now, your eyes do not work very steadily. Watch some one practicing and you will see how she seems to seize an eyeful of notes, then down her eyes drop to the fingers. Then she realizes that she did not seize quite everything in that eyeful and glances back for a fingering, or the note in the left hand, or she has to look back at the key or time signature, or to the beginning of the measure to see about an accidental; then she seizes another eyeful and proceeds as before. This sounds very unsteady and it is, and if we played the notes exactly as we saw them we would play very unsteadily indeed. I know some little boys and girls who do play in this way and they are not nice to listen to at all.

Your eyes can see a half note just as quickly as they can see an eighth note, but if you play it just as quickly you will not have that rhythm which we have decided is necessary to everything that we do. And just here is where the tongue steps in to help. If your hands and feet, and eyes and ears are all busily engaged, each at its own task, then it is quite natural for the tongue to step in and perform its duty, which is, to distinctly say each count, so that that half note of which we spoke a moment ago will be given the time due to such a great big dignified note, and the little eighths will be made to skip along in the quick and sprightly manner that we expect of little notes. It is really quite a game, obtaining just the right amount of time for all the different kinds of notes, in the different kinds of rhythm, and very amusing to see how the tongue will "boss" the notes which the eye picks up so carelessly, and marshal each one in to proper time. You simply can't do this at first without the tongue, but, of course, after you have done it a great many times, the drill has been so good that you can sit down and play two or three pages of notes in perfect time to "company." But always this drill must come first.

M. F. Addison Porter tells little children to count aloud in this way: "Speak each count distinctly (staccato), well forward, using the tip of the tongue and the lips, and natural speaking voice, entirely independent of the playing." And he adds, "Counting aloud, if correctly done, is of the greatest value to pupils. It helps them to get a clear idea of the rhythm; it develops independence of thought and is one of the best means for concentrating the mind on the practice."

COMPOSER'S NAME CONTEST.

So very great has been the response to the "Composer's Name" contest that we have thought it best to defer decision for still another month in order that there may be no mistake or misunderstanding regarding the names. We must confess that we are amazed to find that so many names could be formed from the line "The Etude should be in every musical home." The contest closed on June 1st and no lists received after that date will be counted except those mailed on June 1st. As this issue had gone to press before June 1st it was impossible to make a just decision as to who should receive the Riemann dictionary offered.

We desire to thank the readers of the Children's Page for the immense amount of research this contest occasioned. Several lists make it evident that those who prepared them had gone back through the issues of The Etude for several years. Others indicated that musical dictionaries had been searched from cover to cover. We do not believe that all this effort was unaccompanied by the benefit of extending and reviving the memory. Everyone who sent in a list has undoubtedly been helped through reviewing in their memory various phases of musical history and biography. Although only one will receive a prize those who have contributed will have little to regret, as the educational advantages they have reaped are by no means inconsiderable.

A VERDI PUZZLE.

Here is a very good idea for a musical puzzle with which teachers can provide mid-summer amusement for their pupils.

Draw a rectangle six inches wide and four inches deep and divide into into sections two inches square. Number each section as follows:

1	2	3
4	5	6

Next cut out five slips of paper two inches square. On the first slip write "V," on the second, "E:" on the third, "R:" on the fourth, "D" and on the fifth, "I," thus making the letters of the word 'Verdi." Now arrange these slips on the above-described rectangle in this form:

I D R
E V

The object now is to rearrange these slips by moving them as on a checkerboard until the letters appear in the order "Verdi." No letter is to be removed from the rectangle, but each letter must be shifted by means of the one vacant space until the right arrangement is reached. Children will work over this puzzle for hours.

PUBLISHERS NOTES

School of Technic For Piano, by Isidor Philipp. We have been fortunate in procuring from one of the foremost technicists in the world a very important work. Isidor Philipp stands at the head of instructors of the piano of the Paris Conservatory, and this work is the culmination of his technical work for the piano. We believe that this will be an epoch-making work, as it contains all the ideas that have been developed along the line of piano technic in modern times. It will be an up-to-date work for piano education. It will be a complete school in every respect. There is no form of technic that has not been covered and treated in an exhaustive way. We expect to have the work in print for the fall teaching—a most excellent time for teachers to take up with a new work of this kind. Owing to the completeness and thoroughness of the work, it will occupy nearly 200 pages of ordinary music size and will retail for at least $2.00. Our special offer to those who wish to order in advance will be only 50c postpaid.

Isle of Jewels, by Geo. L. Spaulding. This charming new work announced last month will be continued on special offer during the current month. We predict a great success for this new operetta. While it is easy of preparation and production, it is nevertheless brilliant and effective throughout. The text by Jessica Moore is clever and highly amusing. The music by Geo. L. Spaulding represents the composer at his best. Several of the numbers are veritable little operatic gems. The work is suitable for performance at any season of the year. Opportunity is given for artistic yet inexpensive stage pictures, since the characters represent various familiar jewels, and are dressed accordingly.

For introductory purposes during the current month the price will be 30c postpaid, if cash accompanies the order.

Chronology of Musical History. We have in the process of printing a complete chronology of musical events from their earliest history to the present date. These are arranged according to the date and make not only interesting reading but it is valuable as a reference. The little work will be published sometime during this month and the cost is exceedingly small. We offer one copy for the sum of 15c postpaid. We shall be glad to hear from all who wish to take advantage of this offer during the present month as the offer will most likely be withdrawn with the next issue.

Reinecke-Juvenile Album. This important new work will be issued most likely during the coming month. It contains an entirely new set of easy pieces by the celebrated composer, Carl Reinecke. These have been written especially for us and are intended to parallel Schumann's Album for the Young. There are 26 pieces of varied style and written in the modern spirit. Our introductory price on the volume is only 25c postpaid. It is a volume that will be welcomed by almost every pupil.

Settlement of Accounts. As we explained in the "Publishers' Notes" of the June issue of THE ETUDE, and also by directions that were enclosed with the June 1st statements to all our patrons, we expect at least one complete settlement of accounts each year. That is, we expect the return of all unused "On Sale" music at the end of the teaching season June and July, and payment for the music that has been used or retained before the new season opens in September.

Immediately upon receipt of the return of "On Sale" music a detailed memorandum of credit showing value of the music returned will be sent to the person making the returns and this amount will be deducted from the total of the account and statements sent showing balance due us, which should be paid promptly.

There is but one exception we make to the one settlement, and that is—if your present selection was sent during the season just closed (that is since June, 1907), and is of such a nature as to be of value to you during the next season, you can (by writing us for conditions) arrange to keep this for another season, thus saving yourself transportation charges two ways.

Any further information will be gladly sent on request.

Important.

Be sure that your name and address is on the outside wrapper of every package of music you return.

Keyboard Chart. We announced last month a new keyboard chart. This announcement will doubtless prove interesting to many teachers and students. This chart is made of heavy cardboard. It is small and compact, being about two octaves in length. It contains a representation of the keyboard which is intended to fit over the piano keyboard at right angles, the chief object being to teach the relation between the keyboard and musical notation. The chart in addition to the keyboard representation also gives the notation for both clefs, the names of all notes, also gives the relative time value of all notes and all the key signatures. This chart is gotten up in very substantial style and will last indefinitely. In addition to being useful for teaching purposes, it will also prove valuable for self-study.

During the current month, for introductory purposes, we are offering this chart at 15c each, postpaid, if cash accompanies the order.

A New Volume of Grove. Volume IV of "Grove's Dictionary of Music and Musicians," which is published this week, covers the letters Q to S. The evidences of the thorough work are as abundant in this as in the preceding volumes. Old articles have been revised, extended, and brought down to date; new articles have been added, and the scope of the dictionary extended by the inclusion of material not contemplated in the original plan.

Women's Club Collection. This is the title which has been selected for our new collection of part songs and choruses for women's voices. This useful volume will contain sacred and secular part songs and choruses for two, three and four parts, some of the pieces having incidental solos. A splendid array of composers is represented. It will prove the most satisfactory book of the kind ever issued, containing numbers suitable for all possible occasions. For introductory purposes during the current month the price will be 20c, postpaid, if cash accompanies the order.

Blank Programs. Our announcement in the last issue regarding a blank form of program that can be used for small recitals or concerts has been welcomed by a great many teachers. We have them now ready for distribution. These are simply blank forms of programs containing four pages. On the first page is printed

CONCERT
given by
or
RECITAL
by the pupils of

The paper is of the very best and the outside cover is tasty and ornamental. The inside two pages are left for the program. These programs may be either printed or written. It is lithographed in color on the very finest paper. The size of the page is 5½ x 6½ inches. There is also a small card of the announcement of THE ETUDE on the fourth page. The price of these programs is 60c per hundred postpaid.

We cannot undertake to do the printing of the program itself. We simply furnish these blank designs and shall be very much pleased to send a sample of them to anyone who wishes to examine the form.

Sonata Album. The Sonata Album is now about ready, but the special offer will be continued during the current month, which will be the last. Copies will be delivered shortly. This is an excellent opportunity to secure this splendid collection of sonatas at a low price. There are 15 complete sonatas, five each by Haydn, Mozart and Beethoven. It is a collection originally compiled by Louis Kohler, but the editing and revision follow that in the celebrated Cotta edition. It is one of the best of all educational volumes introductory to the study of the larger classics.

During the current month the special introductory price will be 35c, postpaid, if cash accompanies the order.

First Velocity Studies, by Geza Horvath. This volume will be continued on special offer during the current month, although the work is very nearly ready, it is intended as a pleasant introduction to the acquirement of velocity. The studies, which are brief, yet interesting, have been compiled from various sources by Geza Horvath, the well-known Viennese composer and teacher. Practically all the best writers of educational piano works are represented, the chief idea being to avoid anything hackneyed and to present as much absolutely new material as possible.

The special introductory price of this volume is 20c, postpaid, if cash accompanies the order.

New Anthem Collection. We have in preparation a new volume to be added to our highly successful series of anthem collections: Model Anthems, Anthem Repertoire and Anthem Worship. This new volume will equal if not surpass the general excellence of the three preceding. We have profited by our experience in the compilation of the other three volumes and have been at great expense to secure a wealth of new material especially for this book. We are sure it will meet with unqualified success.

For introductory purposes during the present month, the special offer price will be 15c, postpaid, if cash accompanies the order.

New Editions for June. During the past month it has been found necessary to print new editions of the following publications:

Rogers' Graded Material for the Pipe Organ. This work has passed through a number of editions. It is about the most practical elementary pipe organ work ever published, being superior in many respects to the well-known work by Stainer. Pianists who have just taken up the study of the organ will find this work particularly suitable for their use.

Greene's Standard Graded Course of Singing, Book I. This work is intended to do for vocal study what Mathews Graded Course has done for piano study. Volume I represents material for about a year's study and contains a selection of the best of the easier studies to be found in the entire literature of vocalists.

Four-Hand Parlor Pieces. This is a very useful work. It contains numbers of a bright and entertaining character of intermediate grade, both original compositions and arrangements. It is one of the best four-hand collections.

Stainer & Barret Dictionary. This is one of the standard works of reference. It is really more of an encyclopedia than a dictionary. It is a compendium of practical, musical information.

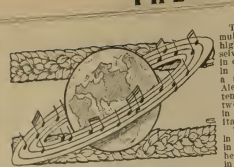
Randegger's Method of Singing. This is one of the standard text-books. It is a clear and comprehensive treatise, covering all points of vocal art.

Clarke's Theory Explained to Pianoforte Students. This is one of the most popular of all elementary theoretical works and it has had an astonishingly large sale. It is intended to impart to piano students the principles of harmony in the easiest and speediest manner possible, serving as an introduction to all large works in harmony.

Reed Organ Music. On the third cover page of this issue will be found a list of books, studies, pieces, etc., for the reed organ, music for which instrument appears to be in more than usual demand at this season of the year. Our publications for the reed organ are edited and arranged with a special view toward the needs of pupils and performers on that instrument and can be relied upon as the best material of the kind available. Reed organ teachers everywhere use "Landon's Method" and his series of graded studies in four books; these works are standard in every respect and received as such by all careful teachers. Copies of the above or a selection of sheet music for reed organ or both will be sent to teachers on sale or on approval, upon application.

Summer Early Closing. During July and August this establishment will close at 5 o'clock during the week and Saturday at one o'clock. It will be well for our patrons to note that orders which are usually filled by us on Saturday afternoon will not be filled during these two months until Monday morning, and regulate their orders accordingly.

Summer New Music. There are a great many teachers who are more active in teaching during the summer than winter. These are in outlying districts that can only be reached in the summer months, and for these teachers we are glad to announce that we shall be glad indeed to receive our new publications during the summer months on inspection. We publish on inspection. We publish on inspection. We publish



THE WORLD OF MUSIC.

At Home.

Owing to lack of space, it is frequently necessary to cut many desirable notices somewhat to us by our readers. Whenever kindly sent to us by our readers. Whenever our space permits we are glad to print notices without charge, providing we deem them of interest to the greater body of our readers. This Editor is a national magazine and we cannot afford to give space to the publication of events of merely local interest.

Mr. Willy Hess, formerly concertmaster of the Boston Symphony Orchestra, will return to that organization in the Fall.

Andreas Dippel, co-director of the Metropolitan Opera House of New York, said recently: "Instead of an orchestra of only seventy-five highly engaged musicians we shall have a staff of one hundred and thirty. We shall then have enough first instruments to enable the players to alternate, and it will no longer be necessary for a player of the first wind instrument to blow for eight performances a week. There will be twenty-four first violins in the organization and a total of eighty stringed instruments."

Madame Melba will return to New York next season, and it is said that she will sing with Tetrazzini at the Manhattan Opera House.

The Fifth Annual May Musical Festival in York, Pa., was a great success. The soloists included Mme. Carreno, Victor Homer and Mr. Cunningham. The Victor Herbert orchestra assisted.

Gilio Gatti Casazza, the new director of the Grand Opera in New York, and formerly director of La Scala in Milan, asserts that he has absolutely no antipathy prejudice in music, and that he will produce the work of all standard composers of opera, irrespective of nationality.

The May Festival in Springfield, Massachusetts, was both a financial and artistic success. The festival orchestra was conducted by Emil Mollenhauer. The soloists were Harold Bauer, Mme. Hildegard Huss and Dr. Franklin Lawson and others.

Mme. Carreno said upon leaving America: "As for Americs, it is simply wonderful the strides the country has made artistically in the last few years."

Mr. Frederic W. Wodell will be the acting director of the People's Choral Union of Boston for the season of 1908-1909, owing to an injury to Mr. Samuel W. Cole, the regular director.

Miss Jessie Shay, the well-known American pianist, while on her way from Mexico in which country she has recently been touring, was severely injured by a storm at sea that she was obliged to go to the Presbyterian Hospital in New York to be operated upon for internal injuries.

Leandro Campanini, the conductor of the Manhattan Opera House in New York, has become a resident of the city of Los Angeles, owing to his wife's ill health. He has recently formed a new chorus in that city. In reference to the importation of foreign choruses for American opera houses he said: "The day for bringing a foreign opera chorus to this country is past. The chorus imported, unless under the most exacting and expensive conditions, are horribly unartistic factory.

"There are pretty girls in Italy, France and Germany, but the handsome men, with voices, find plenty of material inducement, in the way of duties or rapid promotion, to remain at home. In the second place, it is an injustice to American singers, many of whom, either for reasons of pleasure or study, or perhaps for mere profit or simple occupation, would like to undertake serious chorus work."

The organist of Westminster Abbey, London, England, Sir. Frederick Bridge, M.V.O., M.A., Mus. Doc., F.R.C.O., is recently been touring Canada. At every point he was given an ovation. Several festivals were given in his honor in the cathedrals in large cities. Dr. Bridge was surprised and delighted with all that he heard and saw of musical progress in Canada. In speaking of the service at the Toronto Cathedral, he said: "I rejoice in the fact that I will go home to England with the knowledge that a lamp is burning here in this dark cathedral which cannot fail to exercise a greater and more lasting influence upon church music in this city and country than any words of mine can possibly do. I was given to understand there were no boy voices in Canada. Where, then, did these come from that I have heard many services in English cathedrals, and heard many below the level of this. If they can do this at such short notice they could do anything any cathedral requires with preparation."

A Monument to Johann Strauss will be erected in Vienna.

It is reported that a number of Italian millionaires, including a prominent publisher, have in contemplation a "trust" with a capital of $2,000,000, in order to induce Italian opera singers, who have such criticine financial offers from England and America, to remain in Italy.

Richard Strauss has delighted Paris with his interpretation of the Beethoven Symphonies through the medium of the Berlin Philharmonic Orchestra. The Parisians were particularly pleased because he did not distort the symphonies, but conducted them in a musicianly and authoritative manner, quite without personal idiosyncrasies."

Miss Marguerite Melville, a young American pianist in Vienna, many of whose compositions have been published by leading European publishers, has recently given a very successful concert in Vienna. Among the audience were Theodore Leschetizky and several prominent Viennese musicians.

Herr Max Pauer has been appointed Director of the Stuttgart Conservatory.

Sibelius has composed the music to a Fairy Opera, entitled "Svanehvit," the libretto by the Swedish author, Strindberg, which has recently been performed for the first time at the Svenska Theatre in Helsingfors, under the concertorship of the composer, who, at the end of the performance, was the recipient of enthusiastic plaudits and cheers.

Richard Strauss is to follow Felix Weingartner as conductor of the symphony concerts at the Koenigliche Kappelle, in Berlin. This is a much-sought position in Germany.

A Schubert Festival was recently given in Lille, France. The conductor was Pierre Monteux, and the leading soloist was Marie Brema.

"Madame Butterfly," Puccini's famous opera, has just made a pronounced success at its initial performance at the Royal Opera House in Wiesbaden. This opera seems to have swept Europe as it has America. Theatrical managers in America refuse even to consider the music of a new opera until the merits of the libretto have been decided. It seems somewhat lamentable that this work will go down in history as a work by Puccini when in reality much of its fame is due to Mr. John Luther Long's fine conception of a story with great heart interest, and to Mr. David Belasco's fine dramatization of this tragic romance. Surely some honor should be due to these two Americans in this great international success.

It is announced that Siegfried Wagner, son of Richard Wagner, will tour America next season with a view to popularizing his works, "Sternengebot," "Diedrich von Bern" and other less known compositions. He will, it is said, be accompanied by his mother. Young Wagner has been one of the conductors of the Bayreuth festivala for years.

Richard Strauss is still being criticised in his home country for participating in a concert given in a private house in New York. In defense, he says that the conditions appertaining to the concert in question were not of a public nature, and that gender adverse criticism, and adds: "Patti was once obliged to sing in a concert in London. Where Patti sings is "first class." True art ennobles every building in which it is given, and the sum of 25,000 marks a generous income for one's wife and child can never injure any artist."

While in the Bach Museum, in Eisenach, recently, Maestro Cornelius, the conductor of the Stirne Chapel at St. Peter's, in Rome, wrote, in the registry book, "Here is the great Master, from his poor disciple, Laurentius Perosi."

Jean Louis Nicodé's "Glorin-Sinfonie" was performed under the composer's direction, and with marked success, at Chemnitz.

A Schubert festival, held at Lille on April 12 and 13, formed the close of the seventeenth season of the concerts given at the last requests of the late Maurice Maquet—the founder and conductor of the concerts, and who had assisted in building the music during the winter—was that his wife, who had shared his labors, should continue in establishing the concerts, should conduct the Mass in B flat. This she did, and acquitted herself of the task with great skill and commendable enthusiasm.

Richard Strauss' "Salome" has just had its first presentation in Stockholm, Sweden. The attendance and enthusiasm were said to have been very great.

The school of music in Koblenz, Germany, has just celebrated the one hundredth anniversary of the year of its foundation. A magnificent series of musical works, with some of the greatest artists of the day as interpreters, was given in commemoration of this important event.

Fifty years have elapsed since the death of J. B. Cramer, which occurred in London when the noted teacher was seventy-nine years of age. In his day, Cramer was exceedingly popular as a composer, but now, with the exception of one hundred famous etudes and a few salon pieces, he is practically unknown.

Anton Strelezki, whose real name was Barnand, a composer of drawing-room pieces and many very charming songs, died recently. Strelezki was a pupil of the Leipzig Conservatory and of Madam Schumann. He was a cousin of Sir. Francis Burnand. His most popular song was the famous "Dreams," which ran through several editions. The "Rose" is also a very popular song by this versatile and melodious composer. Among his best known piano pieces are "Reverie," "Nocturne," "Saltarello," "Serenade," Opus 191, No. 4; "Third Valse Poetique. All these pieces are excellent for teaching purposes. The thirty studies for pianoforte, Opus 100, have also proved very useful.

Mme. Clara Butt, the English contralto, who with Mr. Kennerly Rumford has been touring the Antipodes, are said to have received over $250,000 for their concerts.

A monument to the memory of Ludwig Spohr, the famous violinist and composer, is to be erected in Braunschweig.

Gustav Mahler has written his seventh symphony. It will shortly have a performance in Vienna.

The American singer, Mary Garden, has just made another great success in Brussels in Debussy's "Veleas and Melisande."

Leschetizky has taken unto himself a fourth wife in Madame Budynu. The famous piano teacher, who is nearly seventy-eight, married Mlle. Marie von Rosthorska, one of his pupils.

"Hippolyte et Aricie," an opera by the famous French composer Jean Philippe Rameau, will be revived at the Paris Grand Opera on May 11th. It was first given in 1733.

A Parisian musical paper (*Musica*) recently held a contest for tenors. The prize was $200 and free musical instruction for three years. The successful contestant was Charles Flandry, a waiter in a restaurant in a little city of Southern France.

Jaques Blumenthal, the well-known composer of songs and piano pieces, died in Chelsea, London, on May 17th last.

Rosenthal has been giving concerts recently in Paris and in Vienna with great success.

Prof. Gustav F. Kogel has recently conducted the famous Concertgebouw Gesellschaft in Amsterdam. He was received with great enthusiasm.

Caruso will sing at the Paris Grand Opera for the first time this year.

Special Notices

Professional Want Notices are inserted at a cost of five cents per word, cash with order. Business Notices, ten cents per word, cash with order. Do not have replies directed to this office.

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HOOK-HASTINGS ORGAN, two-manual, pedal, seven speaking stops, motor, nearly new, for sale. Suitable for College of Music. 4429 Baltimore avenue, Philadelphia.

WANTED.—First Tenor for male quartette. Address, R. F. Long, 4 E. Main street, Massillon, Ohio.

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SELECT PARTY of ladies and gentlemen sailing for Europe July 9th, wish few more to join. Entire cost, $600. Ten weeks. Address, C. E. H., care of The Etude.

PRESIDENT E. H. SCOTT, of the Western Conservatory, Chicago, has accepted a number of engagements to lecture during the summer in Chicago and the middle West. His subject will be "Music the Art of Arts."

WANTED.—Position by young man, with thorough education and experience, as instructor in Theory and director of Chorus, Band or Orchestra. Prefer college or good city. References furnished. Address, F. Harley, care of The Etude.

Recital Programs

Pupils of Miss Emily L. Moore.

Polonaise (2 pianos), Theo. Lack; Mazurka, Meyer Helmund; Valse Gentile, Nevin; Le Secret (cornet), Hazel; Scarf Dance, Flaterer; Chaminade; Scherzo Brillante (2 pianos), Wollenhaupt; Fantastic Tarantelle, Binet; War March of Priests (8 hds), Mendelssohn; Hunting Song, Mendelssohn; Invitation to the Dance (2 pianos), Weber; Murmuring Zephyrs, Jensen-Newman; Mazurka, Capris, Wollenhaupt; Cascade du Chaudron, Bendel; Wedding Day, Grieg; March and Chorus from Tannhauser (8 hds), Wagner.

Pupils of Srs. of the Visitation (Mount de Chantal).

Poetic Tone Pictures Nos. I and II, Grieg; Ich Liebe Dich, Grieg; St. Francis d'Assisi La Prediction aux Oiseaux (Bird Sermon), Liszt; A Flat Impromptu, Chopin; C Minor Fantasia, Mozart; Le Nozze di Figaro, Overture, Mozart; With Verdure Clad, the Creation, Haydn; When Cells Sings, Mohr; Im Wunderschonen Monat Mai, Schumann; Romeo et Juliet, "Ah! Je veux vivre," Gounod; Long Ago, MacDowell; A Maid Sings Light, Macdowell; Elizabeth's Prayer, "Tannhauser," Wagner; Nocturne G Major, Chopin; Revolutionary Etude, Chopin; Hungarian Rhapsody No. 14, Liszt; Peer Gynt Suite, Grieg; Serenade, Saint-Siens; Leggiero, Op. 25, No. 3, Raff; Secrete from Lucia de Lammermoor (for left hand alone), Leschetizky; Ricordati, Gottschalk; In der Nacht, Schumann; Spanish Rhapsody (2 pianos), Liszt-Busoni.

Pupils of Frederic La Pierre.

Minuet from Symphony in E flat (4 hds), Mozart; Danse Negre, Scharwenka; Spanish Dance (4 hds), Moszkowski; Over Hill and Dale (4 hds), Engelmann; Celestial Harmonies, Lindsay; In the Cathedral, In Mystic time (Concert Waltz), La Pierre; Ballad of a Summer Day, Kellogg.

Pupils of F. A. Williams.

The F B Lamb, Leschetizky; Alla Marcia, J. H. Rogers; Allegretto from Symphony No. 20, Haydn; Romance Serenade, Wilson G. Smith; Polish Dance, Scharwenka; Flowers in the Forest, Lichner; On Lake Chautauqua, F. A. Williams; Valse Op. 64, No. 1, Chopin; Spring Song, Mendelssohn; Rondon Capriccioso, Mendelssohn; Witches' Dance, MacDowell; Grande Marche de Concert, Wollenhaupt.

Pupils of Mr. Carlo Kohrsen.

Invention, Bach; Etude, Wollenhaupt; Mazurka, Moszkowski; Spring Song, Mendelssohn; Spring Song, Mackenzie; Mazurka, MacDowell; Valse, Chopin; Mazurka, Godard; Spring Song, Rossi; Minuett, Grieg; Rahocsy March, Liszt.

Pupils of Loretto Seminary.

Fra Diavolo (12 hds), Auber-Czerny; Sit Nomen Domini Benedictum (Mottet), Cagliero; School Festival Waltz (4 hds), Engelmann; Grande Valse Brillantaine (8 hds), Schulhoff; Marche Triomphale (2 pianos), Gorlz; Oberon (12 hds), Weber-Krug; Arin (violin), Dancia; Happy Days (voice and violin), Streabog; Marche Triomphale, Op. 20 (Valse (4 hds), Godard; La Serenata (voice and violin), Braga; Lucrezia (12 hds), Keler Bela; Valse Brillant (8 hds), Moszkowski.

Pupils of Miss Wheaton.

Overture Tancredi (4 hds), Rossini; Gems From Martha (4 hds), Flotow; Bicycle Galop, Carl Bendey; Dance No. 4 (4 hds), Moszkowski; Japanese Dance (6 hds), E. T. Baker; Thine Own (4 hds), Lange; Jolly Little Players (4 hds), Mariath; St. Alban's March (6 hds), Rosewig; Song of the Waves (4 hds), Overture, William Tell (4 hds), Rossini; San Souci Galop (6 hds), Archer; Jolly Blacksmith (4 hds), Paul; Dance No. 4 (4 hds), Moszkowski; Les Sylphs Valse (6 hds), Bachmann; Mocking Bird (4 hds), Hoffman; Home Sweet Home (4 hds), Thalberg.

Pupils of Miss Carrie J. Roff.

Menuet, L. Boccherini; Amaryllis, Air Louis XIII; Chorus, Semiramide, P. Cuperin; Gavotte, G. F. Handel; Gavotte, J. B. Lully; Sonata, A. P. D. Paradies; Romanze, W. A. Mozart; Gavotte, C. W. Gluck; Air, J. S. Bach; Gavotte, G. F. Handel; Gavotte, in F, Padre Martini; Air, G. F. Handel; Corrente, G. F. Handel; Sonata, in C, W. A. Mozart; Menuet, J. B. Lully; Gavotte, J. P. Rameau; Gigue, Johann Bach; Bourree, J. S. Bach; Sonata, in A, D. Scarlatti; Air with Varie, G. F. Handel; Le Rappel des Oiseaux, Rameau; Gavotte, C. W. Gluck; My Heart Ever Faithful, J. S. Bach.

Pupils of Miss Katharine Lieblein.

Meirdle, Kohler; Air Allemand, Kohler; Souvenir of the First Ball, Streabog; Soldiers' Joy (6 hds); Sweet Kiss Polka, Kinkel; Heaven's Messenger, Aurith Lowell; Thine Own, Lange; Hold Thou My Hand, (vocal), Briggs; Lustspiel (4 hds), Keler Bela; Träumerei (cello), Schuman; Chant des Oiseaux, Smith; The Proposal (voice and 'cello), Heberlein.

Pupils of Miss Parry Bundy.

Spinning Wheel, Wilson G. Smith; Papillons, Dennee; Ricordati, Gottschalk; Gepsy Dance, Sherwood; A Dream (song), Bartlett; Shepherds All and Maidens Fair, Nevin; Czardas, MacDowell; Polonaise, Arthur Foote; Country Dance (2 pianos), Nevin; March Fantastique, Wilson G. Smith; Tremolo (song), Cowen; Tarantelle (2 pianos), Gottschalk.

Pupils of Miss Elizabeth Zimmerman.

Rustic Dance, No. 2, Franklin; Gems Roses, Streabog; Flower Song, Lange; Absent (voice), Metcalf; Hubbard, Engelmann; Fairy Song, Bellaguet (violin), Mozart; Shadows (song), The Voice of a Heart, Van Gael; The Dewdrop, Bircheck; Bavarian Dance, mann; Charge of the Hussars, Nymphs at Play, Eysinger; Cantilena, lin), Borowski; Winter Lullaby (violin), Koven; Fanfare Militaire, Kerr; A Maiden (voice), Parker; Romance in R, Schmitt; Ave Verum in C, Mozart; A May Morning (voice), Caprice Hongroise (piano), Ketterer.

Pupils of Miss Elizabeth Callahan.

Tramp Through the Woods, Norris; Nymphs (4 hds), Martin; Song of Katydid, Kern; In Trifling Humor, Girls and Boys Come Out to Play, Lack; Peter Pan's Shadow Dance, Dethier; Never, Never, Never Land, Dennee; Wedding Dream, Wolf; Listening Band, Engelmann; Song of the Bird, Melody Varied, Bloss; Choir Invisible, der; Dying Poet, Gottschalk; Wedding Spaulding; Barcarolle, Reinicke; A Spring, Williams; Margherite's Waltz, hold; Dance of the Wooden Shoes, The Magic Wand, Lerman; Go To Sully, Lawson; A Mayday, Rathbun; In the Scenes, Zimmermann; Fille Des Waehs; Ballade Op. 19, Leyhach.

Pupils of Mr. Hans Richard.

Concerto, C Minor, Beethoven; Windflue Etude, R. Schumann; Three Impromptus, Op. 4, W. Pogoleff; Landler; Zum Kosevortrag, Hans Huber; Modern Humorist; Paschingsschwank Aus Wien, mann; Caprice Valse (wedding Saint-Silens; Gavotte, Op. 8, E. Sonne.

Pupils of Miss McSpadden.

Electric Flash (4 hds), Goerdeler; Ballade de Concert, Boone; Happy Thoughts, son; The Thing, Leyhach; Rose and Ducelle; William Tell (4 hds), Mohr; The Clock, Ellsworth; Vesper Bells, man; Bonnie Dundee (4 hds), Lack; Forest Birds (4 hds), Sidus; Sweet Loved One's Adieu, Wollenhaupt, Op. 8, E. Sonne; Bohm; Shepherd's Dream, Behr; Golden Stars (4 hds), Streabog; Hungarian No. 2, Godard; Bird of Prosperity, Weber; The Old Mill at Twilight, Wilson G. Smith; Capriccio, Romberg; The Blue Bird, Ellsworth; Sleigh Bells worth; Beautiful Spring Revere, Springtime, Ellsworth; Silver Stars, Shepherd's Evening Song, Bisby (left hand alone), Lichner; Recollections, Youth, DeJanon; Little Fairy Stories, ing by the Creek, Goldbeck; Polonaise, Chopin; Il Corricolo (4 hds), Gaibano.

Pupils of the Sangster Pianoforte Studio.

March Fantastic, Wilson G. Smith; Water Wheel, F. A. Williams; The Arthur Foote; Childhood Memories, Burnham; March of the Giants, Bendix; Rural Love Song, F. A. Williams; Spinning Wheel, J. H. Rogers; Serenade, Wilson G. Smith; Capriccio, Romberg; Spring Dawn, Wm. Mason; Music, E minor, Glover Salmon; Barcarolle, Albert Norton; Fantasie, Henry K. Impromptu, Arthur Foote; Sans Souci G. Smith; To a Wild Rose, Dane; Witches' Dance, MacDowell; Impromptu, Burnham; Intermezzo and Fugue, Modeste Alloe, MacDowell; Etude Gottschalk.

FAMILY OF FIVE

All Drank Coffee From Infancy

It is a common thing in this to see whole families growing nervous systems weakened by drinking.

That is because many parents realize that coffee contains a caffeine—which causes the trouble.

"There are five children in my ily," writes an Iowa mother, whom drank coffee from infancy two years ago.

"My husband and I had hear and were advised to quit coffee did so and began to use Post now are doing without medicine are entirely relieved of heart

(Caffeine causes heart trouble continually used as in coffee drinking.

"Our eleven-year-old boy had digestion from birth, and yes craved, and was given coffee. we changed to Postum he like we gave him all he wanted. been restored to health by Post still likes it.

"Long live the discoverer tum!"

Name given by Postum Co. Creek, Mich. Read "The Road ville." in pkgs. "There's a R

Ever read the above letter? one appears from time to time are genuine, true, and full of interest.

QUESTIONS AND ANSWERS

Each advice upon musical subjects by experienced specialists. If there is anything you want to know, tell us, and we will be glad to inform you or place your question in the hands of some acknowledged expert for reply. If the question is one of general interest to our readers we will print the answers here. This department is for you to use to any extent required.

The Etude cannot attempt to give metronomic markings for special compositions, as such information is of special rather than general interest. Metronomic markings are often purposely left off certain compositions by publishers and composers to allow a reasonable latitude for the musical taste and technical limitations of the performer.

Miss. B. L. G.—Dots are used in preference to tied notes for economy of space, convenience, and ease of reading.

2. In four quarter time an eighth note following a dotted quarter in the right hand against triplets in the left hand would fall between the second and third note of the second triplet. See Mr. Law's excellent article on this subject in this issue.

3. We know of no better book on the embellishments of music than Louis Arthur Russell's "Embellishments of Music."

4. The subject of transposition is one that is impossible to thoroughly comprehend without a good working knowledge of harmony. We would recommend some good harmony such as that of Dr. Clarke or of Homer Norris. This might be followed by Wheeler's "Transposition," published by Novello & Co.

5. You will find the subject of trills fully discussed in Mr. Russell's book aforementioned.

G. K.—The key of G sharp minor (and not a flat minor) is termed the relative minor of B major. The key of A flat is the relative minor of C flat major. Enharmonically B and C flat are identical, as are G sharp and A flat, in our equal tempered system. Scientifically these notes are not identical. Composers, when writing in sharps (B major) and having occasion to go to the relative minor, would employ the key of G sharp minor, not the relative minor to continue the sharp notation.

S. G. B.—1. Haydn is commonly called the father of the orchestra because of the many innovations he made which at the time were very radical changes and improvements.

2. The symphony orchestras of to-day vary in the number of their members. Some orchestras have as few as fifty members, others as high as one hundred. The Metropolitan Opera House Orchestra will comprise one hundred and twenty-five players next year. You will find Mr. W. J. Henderson's standard work upon Orchestra a very valuable and interesting work and one which will give you much specific information.

3. The Emperor Concerto for piano was written by Beethoven.

4. The Violin Concerto for violin was written by Bazzini.

5. The Domestic Symphony was written by R. Strauss.

Subscriber.—The sign "rit." or ritardando indicates that the notes in the measure affected are to be held back and not permitted to follow each other at the usual rate. You are right in stating that it might be considered that each note in the measure affected is made longer from a standpoint of time.

In the commonly accepted fingering of the flat scales, the fourth finger in the right hand always goes upon B flat. In the flat scales of the left hand the fourth finger goes on the second degree in the key of F, on the fourth degree of the scale in the keys of B flat, E flat, A flat and D flat. In the key of G flat it goes upon the first degree of the scale. The fourth finger comes only once in an octave, and, if you know where the fourth finger goes, you can readily find the proper places for the other fingers.

REVIEW OF NEW PUBLICATIONS.

The Prima Donna, by F. Marion Crawford (The Macmillan Company). Price, $1.50.

Mr. F. Marion Crawford's latest novel is a romance of musical life in New York and London. The book is a sequel to "Fair Margaret," and deals with the life of an opera singer. The opening chapter is exceedingly novel and claims the attention at once. English artistic and aristocratic society is delineated only as a writer of Mr. Crawford's international experience and deft literary skill can do. There is little that would be of direct educational value to the ambitious student, but it is withal a fascinating story and one with which a music lover may pass many a pleasant summer day.

MUSICAL DEVELOPMENT LATE IN LIFE.

Some of the most unusual musical accomplishments of the masters have been made late in life. Wagner, Verdi, Bach, Handel, Haydn and even Beethoven did much of their best work at the time when unambitious men settle down to review the past with a despair for the future. Slow mental and musical awakening is not unusual. If you have reached middle years and are brought to a realization that the ideals of youth have not been accomplished analyze your greatest asset, "your experience," and start afresh. There is always a chance. Throw off all ideas of past failures and remember that some of the most successful of all men have been men who have at times in their lives made many dismal failures. The following inspiring paragraph, by W. A. N. Dorlands, appeared in the *Century Magazine:*

"Not infrequently those mentalities that ripen the slowest last the longest, and often the history of these great men has been persistent neglect and worldly coldness until forty or more years have passed before their greatness has been conceded by their contemporaries. Truly, 'the life history of a great genius is almost invariably one of a sad and somber tone, a walk apart from the beaten path.' Such are the words of one who should know what the 'doers of deeds' must endure. Be this as it may, it is now recognized that many of the finest achievements in business, statesmanship, literature and in all activities have been wrought by men long past sixty. Writes one: 'No strong man will accept sixty as the arbitrary limit of his ambition and working ability.'"

THE EDUCATIONAL VALUE OF MUSICAL POSTAL CARDS.

The postal card craze is said to have been of American origin, but it became popular upon the continent of Europe long before the picture postal card came into general use in America. The musical postal now sells in truly enormous quantities in America and is certainly one of the best means of extending popular interest in musicians and their works. Germany now has undertaken the promotion of the use of the postal card in the schools. The American Consul at Magdeburg writes:

"At the recent meeting of the German Geographical Society the idea was advanced for the first time to employ picture postal cards as means of instruction in the schools. The postcard industry has made enormous progress in the last few years, and in the last few months cards have been brought into the market illustrative of natural history, political history, and for use in instruction in the German language, which have met with the hearty approval of professors and teachers of reputation.

"The school museum at Breslau has undertaken to form a collection of these cards, and for this purpose has requested the various publishers to forward them samples of their output, that it may be determined to what extent they may be used for purposes of instruction. Further, two teachers in Leipzig have established a central bureau for meritorious post-cards of all sorts intended for purposes of instruction, collection and travel."

THE MUSICIAN'S SUMMER.

BY CARL W. GRIMM.

THERE should be a time for all things, a time to work and a time to rest. We must rest in order to be able to work well. Therefore every day ought to have certain hours devoted to leisure or a change of occupation. But it seems that the strenuous life of to-day requires of many teachers and students that they do all their work in one part of the year and their resting at another, this latter time being considered the vacation or recuperating time. Especially is this the case with those who live in the large cities. What a delight to leave those noisy streets and rush out into the country to commune with Nature! After having been forced to stay for some time in a great city, every human being longs for the mountains, forests, lakes, rivers or streams. And how refreshing are such trips to the mind and body! Solitude is then often the best society, and after such retirement one returns strengthened for new work. Those who live in small towns and have the advantages of beautiful country near at hand often feel the reverse and desire to spend their vacation time in the large cities; such a change is very beneficial, because it tends to enlarge the mind, at the same time affording them relaxation from their accustomed labor. Towns possess human interest and historical associations and are often beautiful too. Their museums of arts and sciences are highly interesting and instructive. The vacation time is the best time for retrospection and for laying out plans for the coming season and preparing for same.

Many famous performers and singers prepare their repertory in vacation when they live in the country. If you have an aim in view to succeed in art you will not wait for comfortable weather. If you possibly can, attend music teachers' conventions in order to meet fellow-teachers and exchange views and experiences with them. It will not do for a teacher to become isolated; it is apt to make him narrow-minded and an old fogy. Intercourse with other teachers will undoubtedly show you better ways of solving vexing problems and help to cheer you up. During vacation time you can make it a point to study other subjects than music, for example, the great works of history, biography or literature. Young teachers may find it a restful change to go to some summer school and improve themselves during the vacation time. Idling is not resting. There can be no enjoyment where indolence begins a purposeless to-day and looks forward to a planless to-morrow. We ought to flee from doing nothing. Advanced pupils who work hard during the season feel the necessity for a vacation as much as the teacher, and to such students the same advice how to spend the summer vacation can be given as to teachers. Serious pupils, who by their school studies are prevented from devoting as much time to music as they desire, often give more time to it during vacation. They increase the number of lessons and practice in the early morning hours, really the finest and most refreshing of the whole year. If your teacher is going to be absent let him outline your work. When very young pupils stay at home during the summer it is never profitable to let them neglect their music practice entirely. They forget so much and it requires so much weeding out of bad habits afterwards that it is better to have them continue their lessons.

An hour's practice in the early morning is certainly not asking too much of the young, when they have the whole day for play. And music study will not seem so hard to them as when their music lessons and school studies begin together after a long period of doing nothing. In piano playing the fingers have to be kept in continual practice in order not to unlearn what they have acquired. A teacher who has been housed too much in his study during the music season will work all the better after a change of occupation during the summer. But he ought to have leisure hours even in his busy season, because only alternate work and rest long endure. "Life is not only for work; it is for one's self and one's friends."

A MUSICAL MOUNTAIN.

Few people to-day, beyond the circle of old-time prospectors, know much about the musical mountain of the Truckee mining district in Nevada. It is situated on the Truckee River, near Pyramid Lake, and was discovered in 1867 by a party of prospectors.

The mines in that vicinity created much excitement at the time, and the quest for gold led these explorers to the foot of the mountain, where they pitched their tents. Every evening, little after dusk, when all was still, they would hear proceeding from the mountain soft, mysterious strains, like the tinkling of tiny silver bells, that seemed to make the whole atmosphere quiver as they floated over the camp, and were wafted far away until lost in the distance, only to be followed by fresh gust of sweet tones.

It was at length ascertained by investigators that the face of the mountain was covered with thin flakes of hard, crystalline rock. There were immense beds of these flakes, and it became apparent that the mystic music was produced by the uniting and blending of the myriads of bell-like tinklings, caused by the huge drifts of slate debris that continually glided, glacier like, down the steep slope. That it was heard after dark was unquestionably owing to the peaceful quiet of the hour.

Notwithstanding this rational solution of the mystery, the Indians, and indeed many of the white campers, still time to believe that the magic concert of sweet sounds proceeded from some supernatural power within the mountain.—*The Music World.*

STACCATO AND LEGATO.

Humor, Wit and Anecdote.

Some Funny Answers.

The result of an examination in musical knowledge in a well-known school.

Q. What is French pitch?

Ans. Händel and Bach had a certain pitch of their own, and each composer down the ages has had a pitch of his own.

—

Ans. The ravanastron was the origin of the violin.

—

Ans. Jan Kubelik and Leo Schulz are two well-known performers of the viol family.

—

Ans. Symphonies are small kettledrums. They look like a cauldron, and are covered with leather.

—

Ans. The kinds of things done by a violin are pizzicato, legato and appogiatino.

—

Ans. The piccolo is used in drinking revels to imitate whistling wind. The oboe makes shepherd calls and yodelling.

—

Ans. Wagner wrote the Circle of the Niebelungen Ring.

—

Ans. There are 98 instruments in the Boston Symphony Orchestra, including the librarian.

—

Ans. The conductor of an orchestra must be able to play every instrument in the orchestra. He must work his way up through the second violins to the first violins, then to concert master and to conductor.

—

Q. What it means to hear a great orchestra?

Ans. It means a period of mystery and delight, where I float in realms of clouds and dreams.—*E. L. Wynn.*

—

"Professor," said Mrs. Gaswell to the distinguished musician who had been engaged at a high price to entertain her guests, "what was that lovely selection you played just now?"

"That, madame," he answered, glaring at her, "was an improvisation."

"Ah, yes, I remember now. I knew it was an old favorite, but I couldn't think of the name of it, to save me."—*Chicago Tribune.*

—

Walter Damrosch tells of a matron in Chicago who, in company with her young nephew, was attending a musical entertainment.

The selections were apparently entirely unfamiliar to the youth; but when the "Wedding March" of Mendelssohn was begun he began to evince more interest.

"That sounds familiar," he said. "I'm not strong on these classical pieces, but that's a good one. What is it?"

"That," gravely explained the matron, "is the 'Maiden's Prayer.'"—*Harper's Weekly.*

—

"And did he play well?"

"Well—my dear chap, he was simply immense. As he drove away from the hall two girls actually climbed onto the back of his carriage!"

"I suppose that's what the papers meant when they said he quite carried his audience away."—*M. A. P.*

Little Edith had just been to church for the first time.

"And what did you think of it?" asked her mother.

"I didn't like the organ very well," she replied.

"Why not?"

"'Cause there wasn't any monkey with it."

—

"It would please me mightily, Miss Stout," said Mr. Mugley, "to have you go to the opera with me this evening."

"Have you secured the seats?" asked Miss Vera Stout.

"Oh! come now," he protested; "you're not so heavy as all that."—*The Catholic Standard and Times.*

—

One of the leading tenors in Moscow was called upon to sing an opera in which one note was much too high for him, but he got a man in the orchestra to come in just at the right time and supply the note. In exchange the tenor was to take him to supper. The plan answered well, the applause was loud, but the tenor forgot all about the supper. Next time he sang the opera he went to the front of the stage, put his hand on his heart, and opened his mouth as wide as he could. His discomfiture was great when the expectant hush was broken by a voice from the orchestra saying, "Where's my supper?"—*Dundee Advertiser.*

—

Mrs. Ayr: "Are you going to hear Herr Brummer's famous Berlin orchestra next Thursday? Seventy-five pieces."

Mrs. Mode: "No, I *was* going; but I abominate long programs."

—

Met with in the drawing-room, a certain German professor is an entertaining old gentleman. To him, recently, a lady said, when one of his compositions had just been rendered by one of the guests, "How did you like the rendering of your song?"

"Vas dot my song?" replied the professor. "I did not know him."—*Tit-Bits.*

—

Hiram (in New York restaurant, as orchestra starts): Fer the land's sake. Now, what d'you s'pose that band is playin' fer in herc?

Mandy (sarcastically): My, ain't we green! Hiram Hubble, you keep right on eatin', an' when the leader uv thet outfit passes his hat around, don't you give him a darn penny, er you'll hear from me!—*Town and Country.*

—

The bill collector turned away,
And asked, with an angry snort:
"Why is it that, though Art is long,
This artist is always short?"
—*Chicago Tribune.*

—

"I went to hear 'Il Trovatore' last night."

"Fine opera."

"Oh, shucks! Man, the hand organs have been playing them tunes for years. I recognized 'em all."—*Washington Herald.*

—

"Now, here," said the proprietor of the musical comedy.

"What is it?" inquired the stage manager.

"Last night you gave the last act first. Probably nobody noticed it, but it shows lack of system. Don't let this occur again."—*Washington Herald.*

Ideas for Music Club Workers

By MRS. JOHN A. OLIVER
(Press Secretary National Federation of Music Clubs)

THE St. Cecelia Society of Grand Island, Nebraska, followed a recent interesting concert with a beautiful entertainment and celebration of Presidents' Day, which occurs on March 10th. Local characters represented members of the International Federation of Musical Clubs, and the location was supposed to be Boston, where the convention was being held. Characters represented were Miss Spearmint, Josiah Quincy, Mayor of Boston (welcoming the guests), Mrs. Ewel of California, Lady Evelyn Murphy Ryan from Ireland, Miss Brown of Philadelphia, Miss Cho Cho San of Japan, and Miss Yellski Shriekoffitheroof of Russia. Altogether the program was one which gave cause for great merriment and was thoroughly enjoyed by every one present.

In a report from Colorado there are five clubs reported as doing great work in the way of bringing artists, training choruses, doing concert work and special study. Among those reported is a very small club, the Monday Musical, at Pueblo, Colo., whose membership is only twelve, consequently cannot do much in the bringing of expensive artists, but the Pueblo Club is wide awake to the philanthropic work needed by the little band, and for the past year has, by combined efforts with other local clubs, made it possible for the children in two very large and very poor families to attend school regularly. The little club has also subscribed to the local settlement work and to the Federation Loan Fund for self-supporting girls. In the near future this energetic club will give a MacDowell memorial afternoon.

A CHILDREN'S CLUB PROGRAM ILLUSTRATED BY GAMES.

THE teacher is always obliged to remember that the child instinct for play is always most pronounced in healthy children. Children do not like the formal, except when they are imitating their elders. They love a frolic, and if play can be directed toward educational purposes much good may be accomplished. Watch the delight with which a kitten instinctively chases a ball and you will have an animal symbol of the force of play. A recent recital, given by a Massachusetts ETUDE reader, was made interesting by illustrated numbers which we are sure the little tots must have appreciated very much. Teachers may readily invent little games to illustrate pieces, and we are sure that they will be accordingly repaid for their pains.

Her description of her games follows:

"I am sending you a copy of a program, thinking it may be of some interest to you in giving hints to teachers.

"I have had THE ETUDE for some years and found it very interesting, and have benefited by it in many ways. Many of the numbers on the program were taken from THE ETUDE. I don't suppose this program varies in form from the ordinary recital, other than the illustrated numbers.

"The first number illustrated, 'London Bridge,' by Paul Lawson, was played by a little girl, and about twelve little girls played the game on the stage at the same time.

"The second illustrated number, 'The Gingerbread Dolls,' by Karl Kleber, was done in the same way; eight little girls, dressed in brown cambric costumes, marched forming several figures.

"'The Gnome King,' by Karl Kleber, was given by six boys dressed in gray costumes, the girl being dressed as a witch.

"'The Mill at Sans Souci,' by H. Necke, we had several boys and girls in Dutch costumes and a Dutch mill.

"'The Village Gossips,' by Georges Bull, represented an afternoon tea party, the girls gossiping to their hearts' content.

"'Jack O' Lantern,' by Krogman, the children all marched with lighted lanterns, the lights in the hall being turned off.

"'In the Indian Camp,' by C. W. Cadman, we carried out the idea of a camp as far as possible, the boys and girls being dressed as Indians, and just at the last of the music the braves gave a war-whoop and danced around the camp fire.

"'Vesper Chimes,' by Wilson G. Smith, we had arranged for piano, organ and bell, and gave a tableau representing Millet's painting 'The Angelus.'

"'Hail Columbia' was given as a duet for violin and piano, the boy (violin) being dressed as Uncle Sam, and the girl (piano) dressed as Liberty.

"The last was the 'Star Spangled Banner,' the children marched in their various costumes with flags, at the last forming a square with Liberty and Uncle Sam in the centre. As they sang the last strain of the 'Star Spangled Banner' gave three cheers and saluted with their flags.

"*All* the numbers on the program were given in *costume*, representing as nearly as possible the title of the piece."

"THE artist is the child in the fable, every one of whose tears was a pearl. Ah! the world, that cruel stepmother, beats the poor child the harder to make him shed more tears."—*Heine.*

"MAKE once more the sacrifice of all sacrifices for thy art."—*Beethoven.*

THE enthusiastic applause of the public is naturally the aim of the musician; but true strength and reward he finds only in the applause of those who thoroughly understand and feel with him.—*C. M. von Weber.*

Music alone has the inherent power of interpreting transcendent affections with absolute truth. In power of expression it leaves the sister arts far behind it.—*Franz.*

A MUCH-ABUSED TITLE.

No word in the English language has been more abused than the term "Professor." Originally intended as a mark of distinction, it has fallen into such bad repute that a gentleman who held a professorship in a great university, and was entitled to the distinction the term is supposed to convey, recently said: "Call me anything but 'Professor.' When strangers hear that word they immediately become suspicious." Fortunately it was this gentleman's good fortune to receive the position of Dean. No one has yet referred to a bootblack or pugilist as "Dean." Some years ago many highly respected and capable musicians were given the title "Professor" by admiring friends, but now the title carries no distinction whatever except in the cases of musicians who hold professorships in universities. Most of these men would no doubt prefer the term "Mr." All those who cling to the term "Professor" should read Hawthorne's "The Great Holocaust," and laugh the ridiculous title out of their system. A writer in *The National Home Journal* states:

"Many highly honorable words in the English language are perverted and degraded by improper use. Perhaps no word is treated in this way more frequently or incorrectly than the title of Professor. Properly speaking, it applies to the man or woman who, as the result of profound scholarship and marked success in teaching, occupies an honored place at the head of some department in a college or university. As commonly, and vulgarly, applied, it is placed before the name of the cheapest class of alleged music teachers, of the rankest fakirs in 'hypnotism' and kindred callings, and often of the 'Smart Alec' hairdresser, 'Speaking of the musical studies of her daughter of eleven years of age, a mother said, the other day: 'She has had two teachers and two Professors.' What the fond parent meant to say was that two women and two men had attempted to teach music to her little girl. The flaming advertisements of a summer resort announce that 'Professor H—— will give daily balloon ascensions.' The 'Professor' in this case is likely to be a thick-headed man who knows little or nothing of aeronautic laws beyond what is required to build the fire to inflate his cheap contrivance with hot air and gasoline. 'Professor Flinghislegsky' is announced to give a tight-wire exhibition over the main street of a country town in connection with a corn carnival or something of that kind. He is an unusual specimen of his 'profession' if he is able to write well enough to make out his bill for services rendered, or even to sign his name to receipt for pay. 'Professor Hairsoft' glories in having his name and self-assumed title in gold letters over the door of his 'tonsorial parlor.' He may have sufficient skill in his business to lather and shave decently and administer an egg shampoo with dexterity. But his use of the title is as ridiculous as would be that of Doctor of Divinity. Dancing masters whose knowledge of English is not sufficient to enable them to write an advertisement in grammatical style, teachers of penmanship whose writing is much better than their spelling, and even mixers of various drinks style themselves 'Professors.'

"The title is no more ridiculous and improper in these cases than it is in connection with teachers in intermediate and even high schools. In most cases, the superintendent of schools in a country town is called Professor—and very rarely does he resent this improper use of the title. It is noted that in our colleges and universities the title of Professor is giving way gradually to that of Doctor, since most of the Professors have honorary degrees.

"But Professor is a good, old honorable title. It has its proper place and its proper use. It belongs to the head of a department in a great educational institution and not to a horse trainer, a slugger or a bootblack."

EGOTISM IN MUSIC.

THERE is far too much musical study done with the prime idea of personal display. Just as soon as the performer begins to think of his own condition or appearance art begins to die—in so far as he is concerned. When attention is concentrated on self it can not be given to the art. One must lose himself in his art or art is lost to him. Those who have been absorbed by their music are the ones who have made success. Imagine Bach thinking, "What will posterity say of me?" Or Beethoven, "I wonder what the audience will say as to my appearance?" Art lives by love—the love of its devotees—and it forsakes whoever is half-hearted in its worship. The student must be brought to the point of studying music for its own sake, not that he may make a public appearance and win applause. In the latter case his art is spurious. Selfishness brings its repayment in music as it does in other matters and other walks of life, and stints and starves the nature that houses it.—*W. Francis Gates.*

REGINALD DE KOVEN UPON NIGHT WORK.

"I USED to think that genius burned best in the late hours," he said, at length, "and 'The Algerian' was written entirely between twelve at night and four in the morning. It was quiet then and no one disturbed me. But I found that working during those hours meant the outlay of a great amount of vitality, so now nearly all my work is done in the early hours of the day, when I get up fresh. And up here, so far above the street, there is little noise.

"Most of my composing has been done with a setting of words. I am apt to learn them by heart, and sometimes when I'm stuck and go to bed, I awaken with matters all straightened out. The subconscious brain gets in its work during sleep and has everything ready for business in the morning.

"Everything I write represents to me some pictorial thought—some mental scene. That is, I make mentally a picture which I strive to translate, as it were, into music. It may be a snowfall or a shower, or a landscape; at any rate I am ever trying to make my music mean something as I write it."—*Musical America.*

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